modern PHOTOGR

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AMERA REPORT:
HE NEW ROBOT

"Knowing color is my business,"
says First Lady of Beauty,
MADAME HELENA RUBINSTEIN
"...and for my own color pictures,

Madame Helena Rubinstein whose glowing make-up colors are treasured by women the world over.

I CHOOSE ANSCO COLOR FILM!"

Ansco Color picture of one of Madame Helena Rubinstein's many guests at her New York apartment in which her world-famous collection of fine paintings is housed.

Don't think for a second that all color films are alike.

They simply aren't, **because of the basic differences in the dye colors used by various film manufacturers.**

That's why men and women *who know their color*—artists, designers and color specialists—choose Ansco Color Film for their personal pictures..."More pleasing, more restful"..."Softer, more life-like quality"... are some of the things they say.

You don't have to be a color authority like Madame Helena Rubinstein to see the difference that Ansco Color Film will make in your own pictures. Try a few rolls, and see how much more pleasing your color slides can be.

ANSCO, Binghamton, N. Y.
A Division of
General Aniline & Film Corp.
"From Research to Reality."

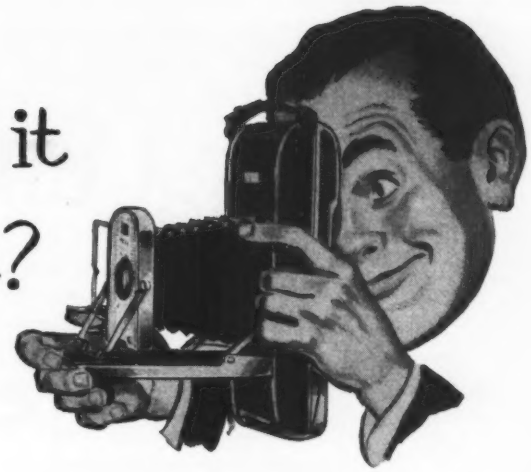
Processed Ansco Color Film Comes Back As brilliant, positive transparencies—ideal for hand viewing and screen projection. You also can order inexpensive Printon color prints in a wide range of sizes from your dealer.

Available in 120, 620 and 828 rolls, in standard 35mm magazines and popular sheet film sizes. For movies in 8 and 16mm magazines and 16mm rolls.

PEOPLE WHO KNOW BUY ANSCO

35mm Color Slide mounted for projection.

How will it come out?



...just open the back and see!

How many times have you gone down to the store . . . eagerly peeked at your finished pictures . . . and found they didn't come out as you'd hoped?

That won't happen if yours is a Polaroid Camera. You see your results in 60 seconds . . . not days later. You don't like the smile? The pose doesn't suit you? With this camera you can take the picture again, before it's too late. Just imagine yourself snapping a vacation scene — and *knowing* you've got the picture before you leave. A truly fine picture — sharp and clear as the best you've ever taken.

If you're looking for a fine camera that's easy to use — well here's the easiest of them all! To load, you just drop in the film — no threading or winding. Twist one dial to get the correct lens opening and shutter speed. Then snap — and there's your finished picture.

Today — take a trip to your photo store. Let your photo dealer make a one-minute picture of you with the exciting Polaroid Camera.

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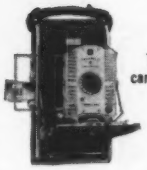

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Polaroid Corporation, Cambridge 39, Mass.

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	New	Used
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Ansco Speedex Special f 4.5, ctd bif	48.95	29.95
Ansco Speedex Special R, f 4.5 bif	57.50	34.95
Ansco Regent 35mm,	54.50	33.50
Kodak Pony 828, f 4.5 ctd bif	31.15	19.95
Kodak Pony 135, f 4.5 ctd bif	35.75	22.95
Kodak Flash Bantam f 4.5 ctd bif	56.00	34.50
Kodak Tourist II, Kodet Lens, ctd bif	26.25	15.95
Kodak Tourist II, Anaston f 6.3 ctd, bif	48.25	29.95
Kodak Tourist II, Anaston f 4.5 ctd, bif	72.55	44.95
Kodak Signet f 3.5 ctd, bif, rf	92.50	58.50
Kodak Medalist II, f 3.5 ctd, bif, rf		149.50
Kodak Reflex II, f 3.5 ctd, bif	181.00	90.50
Kodak Retina IIa, f 2 Xenon, bif, ctd	184.10	104.50
Graflex 22, f 3.5 ctd, bif Century Shutter	94.50	59.50
Graflex 22, f 3.5 ctd, bif Graflex Shutter	119.50	74.50
Ciro 35mm Outfit with camera, case flash	87.50	41.50
Bolsey Model B, f 3.2 ctd, rf	81.50	38.50
Bolsey Model B2, f 3.2 ctd, bif, rf	73.50	48.50
Bolsey Model B22 set-o-matic, ctd, bif	79.50	49.95
Bolsey Threesome, camera, case, flash	79.50	51.50
Canon Model IV-S2, 50mm f 1.8 ctd, bif	295.00	189.50
Canon Model IV-S2, 50mm f 3.5 ctd, bif	250.50	154.50
Ditto 99, f 2.8 Dittar, ctd bif	99.00	59.50

Slide Projectors

	New	Used
TDC Headliner, 200W, Blower cooled 5" Lens	$37.50	$24.50
TDC Show Pak - 300W, Blower cooled, with case	54.50	33.88
TDC Mainliner 300, Blower cooled, manual changer	58.50	37.50
TDC Mainliner 300, Blower cooled semiautomatic changer	62.50	39.95
TDC Model D, 300W, Blower cooled, manual changer	66.50	42.50
TDC Model D, 300W, Blower cooled, semiautomatic changer	68.50	44.50
TDC Streamliner, 500W, Blower cooled, semiautomatic changer	84.50	54.50
TDC Duo Streamliner 500, 500W, Blower cooled 2x2 and 2¼x2¼	88.50	57.50
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SVE Skyline Model Deluxe, 300W, Blower, f 2.9	58.75	38.50
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SVE Instructor 300, 300W	88.50	58.50
SVE Instructor 500, 500W, Blower cooled	108.50	74.50

Write for Complete Descriptive Literature.

Movie Camera Values

BELL & HOWELL:	New	Used
172B 8mm Magazine Loading with f 2.5 Comat Fixed Focusing	134.95	84.50
f 1.9 Comat Focusing	164.95	104.50
172A 8mm Magazine Loading Turret with f 2.5 Comat Fixed Focusing	164.95	104.50
with f 1.9 Comat Focusing	184.95	119.50
134 V 8mm Roll Loading with f 2.5 Comat Fixed Focusing	89.95	54.50
f 1.9 Comat Focusing	119.95	74.50
134TA 8mm Roll Loading Tri-Lens with f 2.5 Comat Fixed Focusing	129.95	79.50
with f 1.9 Comat Focusing	159.95	99.95
200 16mm Magazine Loading with f 2.5 Comat Fixed Focusing	174.95	117.50
f 1.9 Comat Focusing	199.95	129.95
200T 16mm Magazine Loading Turret with f 2.5 Comat Fixed Focusing	219.95	142.50
with 1.9 Comat Focusing	244.95	169.50
KEYSTONE		
K-29 8mm Roll Loading - Pathfinder	49.95	34.50
K-30 8mm Roll Loading - Capri	99.50	39.95
K-32 8mm Roll Loading - Olympic with f 2.5 Fixed Focusing	79.95	49.50
with f 1.9 Focusing	104.95	64.50
K-41 8mm Magazine Loading - Bel-Air with f 2.5 Fixed Focusing	89.50	59.95
with f 1.9 Focusing	114.50	72.50
A-9 16mm Roll Loading with f 2.5 Fixed Focusing	99.50	59.95
f 1.9 Focusing	129.50	74.50
A-12 16mm Roll Loading Turret with f 2.5 Fixed Focusing	129.50	74.50
with f 1.9 Focusing	159.50	94.50
K-50 16mm Magazine Loading with f 2.5 Fixed Focusing	149.50	87.50
with f 1.9 Focusing	179.50	104.50
REVERE		
8mm ROLL LOADING	New	Used
Model 80 f 2.5 Fixed Focusing	97.50	52.50
Model 83 f 1.9 Focusing	122.50	68.50
Model 84 f 2.5 Fixed Focusing Turret	122.50	69.50
Model 89 f 1.9 Focusing Turret	147.50	84.50
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Model 41 f 1.9 Focusing	124.50	69.95
Model 61 f 2.5 Fixed Focusing	112.50	64.50
Model 62 f 1.9 Focusing	137.50	77.50
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Model 63 f 2.5 Fixed Focusing Turret	142.50	74.50
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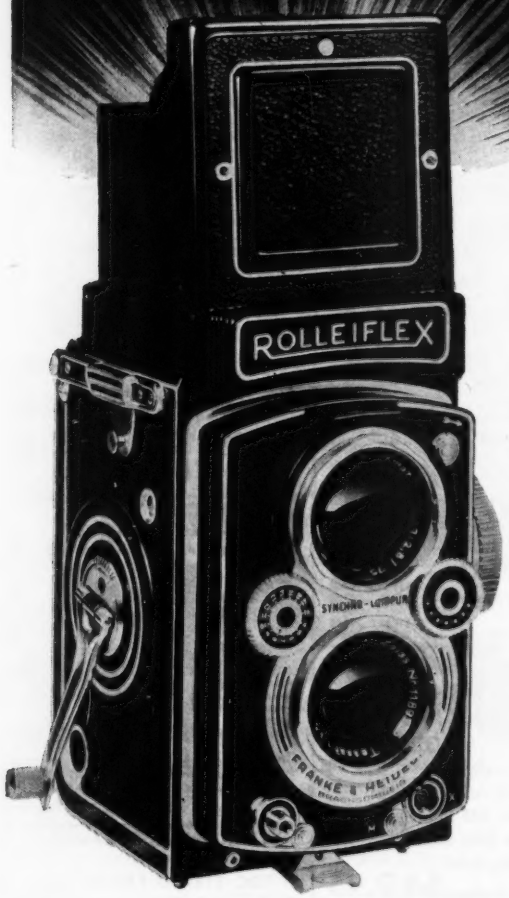

Cross-coupling is best illustrated by an example. For instance, *set the scales to 1/60 sec., at f:8.* Then change the speed to 1/125 sec. and the diaphragm will automatically adjust to compensate for this speed, *or for any other speed selected.* The scales have linear divisions with a cross-coupling device that makes this *automatic opening and closing of the diaphragm possible.* Separate adjustment, of course, is also possible.

In addition, the new Rolleiflex f:3.5 provides . . . LARGE FOCUSING KNOB, for easier control of critical focusing . . . DOUBLE EXPOSURE PREVENTION RELEASE, for intentional multiple exposures . . . FILM and SPEED REMINDER, built into focusing knob . . . NEW SIMPLIFIED EXPOSURE TABLE for simplifying exposure selection . . . PRESSURE POINT SHUTTER RELEASE with safety locking lever . . . QUICK FASTENING NECK STRAP with safety locks . . . SELF-LOCKING SAFETY BACK HINGE to prevent unintentional detachment. List price with Xenar f:3.5—$234.50; with Tessar f:3.5—$249.50—including case and tax. Get *all* the facts at your dealer's, or write for literature.

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Fully automatic Westanar	$69.50 (plus $10 installation)

The country is going 35-mm., automatic, single-lens reflex wild! Not since the candid camera craze has there been such a switch to one type of camera. And for a good reason. Once you've tried an automatic, single-lens reflex, you can't go back to the old, obsolete way of taking pictures. The easy, fast, Twentieth Century way is the automatic, single-lens reflex way. So, this is fair warning! DON'T LOOK THROUGH THE VIEWFINDER OF AN AUTOMATIC, SINGLE-LENS REFLEX UNLESS YOU ARE READY FOR THE LATEST IN PHOTO EQUIPMENT! If you do, there'll be no hope for you. You'll have to buy one as soon as you can get the money together to enjoy the pleasure and advantages of simplified, split-second, successful photography.

One of the finest, most luxurious of the automatic single-lens reflexes is the impressive 35-mm. Pentacon, a remarkable German design and engineering feat. The Pentacon permits you to see the actual picture you are getting in the enlarged, film-size, eye-level prism viewfinder up to the split second it is taken, with complete control over composition, sharpness and depth of field. The upright image, sides unreversed, is a great advantage in sports and other fast action photography. Some of the other outstanding Pentacon features are: coupled film transport and shutter cocking; speeds from 1 second to 1/1000 with a focal plane shutter; built-in synchronization for regular and electronic flash; built-in delayed action self-timer; interchangeability of lenses ranging in focal length from 28 to 1,000 mm.; no parallax; available with a complete line of fully automatic and preset diaphragm lenses. We invite you to see the new Automatic Pentacon at your dealer.

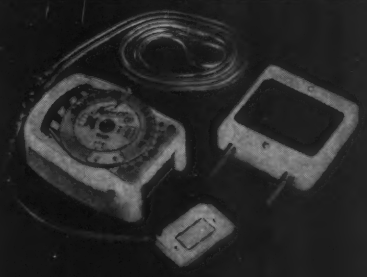
THE AUTOMATIC PRAKTIFLEX FX

AUTOMATIC PRAKTIFLEX FX WITH

50-mm., f 2.8 Isco Westar	$ 99.50
58-mm., f 1.9 preset diaphragm Meyer Primoplan	$139.50
50-mm., f 2.8 preset diaphragm Zeiss Tessar	$139.50
50-mm., f 2.8 fully automatic Isco Westanar	$139.50
Fully automatic Westanar alone	$69.50 (plus $10 installation)

The Automatic Praktiflex FX is the latest version of the camera that has made photographic history. Now you can have the tremendous advantages of the 35-mm., single-lens, reflex system with the versatility and operating speed and ease of the fully automatic preset diaphragm lens at a price lower than that of cameras without these features. The Automatic Praktiflex FX gives you the exact picture you see on the viewfinder ground glass by means of through-the-lens focusing—no parallax, complete control of composition, sharpness and depth of field, an upright image on the group glass. An accessory prismatic finder converts your regular finder so it can be used at eye level and provides an upright image with the sides unreversed for following fast action. Other features include: interchangeability of lenses from 28 to 1,000 mm., including a complete line of fully automatic and preset diaphragm lenses; built-in synchronization for regular and electronic flash; speeds from ½ to 1/500 second with focal plane shutter; and coupled film transport and shutter cocking. We invite you to see the new Automatic Praktiflex FX at your dealer. Ask him to show it with the amazing, high-speed 58-mm., f/1.9 Meyer preset Primoplan.

THE HORVEX EXPOSURE METER



Horvex Meter with incident light converter, and chrome neck chain $23.95

The Prakticon Company takes great pride in introducing the Horvex Exposure Meter, the peer of German meters, to the American photographer. The Horvex permits you to take exposure readings both preferred ways—the reflected-light or direct method and the incident-light or indirect method. The meter is converted from one method to the other by the simple removal or insertion of an opal diffuser screen that slips in front of the sensitive photoelectric cell. The Horvex also has an amplifier unit or additional supersensitive element that permits accurate readings to be taken even under extremely poor lighting conditions. The element is plugged into the sockets on the underside of the meter. The Horvex is calibrated on one scale for films with Weston, A.S.A. and 10° DIN speed ratings and provides exposure readings ranging from 2 minutes to 1/1000 of a second, f/1.4 to f/22 apertures. The Horvex comes with a chrome neck chain and is highly recommended for both still and movie photography. We invite you to see it at your dealer.

FOR MORE INFORMATION ON THESE PRODUCTS, PLEASE WRITE **PRAKTICON COMPANY** 705 Bronx River Road Bronxville 8, New York

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WHEN A HARRISON COLOR ATTACHMENT READS DIRECTLY IN CORRECTION FILTERS!

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And now with 22 Gelatate Correction Filter Discs supplied with every Harrison Color Attachment, you have a Correction Filter Disc to correct every picture reading, regardless of color film used or lighting condition.

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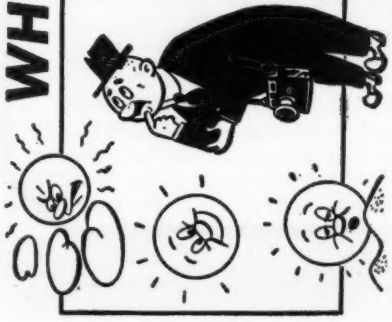
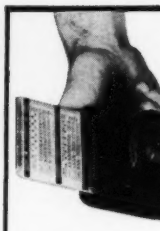


NEW! Complete set of 22 Gelatate Correction Filter Discs ... exact duplicates of popular Harrison glass light corrector discs. In unique "book" dispenser with tweezers and gelatate disc holder.

Harrison Color Attachment for Weston Master Exposure Meter (Universal Type, Model 735)



Harrison Color Attachment for G.E. DW Exposure Meter (DW-48, DW-58, or DW-68)

Complete set of 22 Gelatate Correction Filter Discs, Size 5, and Harrison Color Meter Attachment for either G.E. DW or Weston Master **$33.45**

Size 6 $37.45

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modern PHOTOGRAPHY

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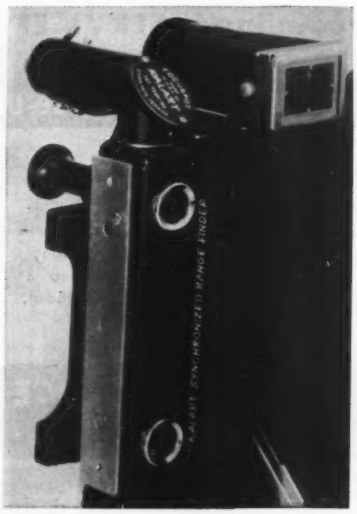

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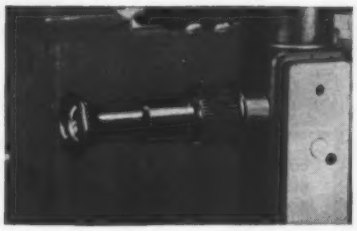

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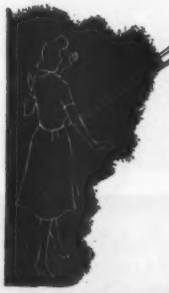

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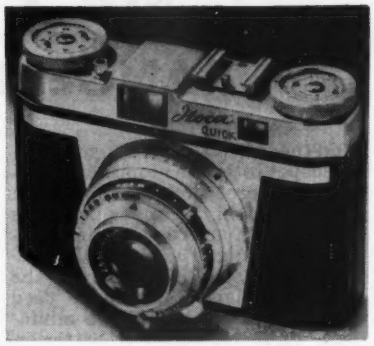

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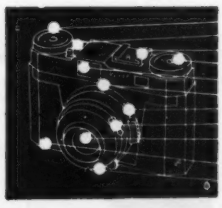

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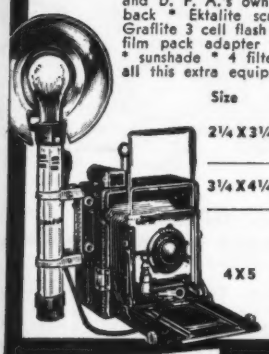

Size	Coated Lens in Shutter	Speed Graphic	Crown Graphic
2¼ X 3¼	101mm Ektar f/4.5 (1/800 sec.)	$319.	$283.
	105mm Schneider Xenar f/3.5	325.	288.
	105mm Tessar f/3.5	333.	296.
	105mm Ektar f/3.7	335.	299.
3¼ X 4¼	135mm Schneider Xenar f/4.7	317.	275.
	127mm Ektar f/4.7	327.	289.
	135mm Tessar f/4.5	347.	305.
4 X 5	135mm Schneider Xenar f/4.7	317.	275.
	135mm Optar f/4.7	332.	288.
	127mm Ektar f/4.7	332.	288.
	135mm Tessar f/4.5	347.	307.
	150mm Tessar f/4.5	357.	314.
	150mm Schneider Xenar f/4.5	357.	314.
	152mm Ektar f/4.5	353.	314.
	135mm Schneider Xenar f/3.8	363.	323.
	150mm Tessar f/3.5	418.	374.

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Hektor-M coated 135mm f/4.5 lens	141.00 Cash or	14.00 Down
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Leica IIf with Summaron coated f/3.5 lens	216.00 Cash or	21.60 Down
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Leica IIIf with Summaron coated f/3.5 lens	276.00 Cash or	27.60 Down
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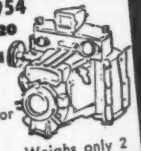
new 1954 omega 120 Camera



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the last word

They second the motion

Sirs:

Re Robert T. Sand's letter (MODERN May 1954) stressing the need for 8 to 10 exposure color film for 35mm cameras: He has it! How many many times I've griped about this situation. Eight exposure color film for 35mm cameras would be tops. Can we get Kodak and Ansco to do it? How? It certainly would be a great advantage.

Van Nuys, Calif. Mary Beckwith

Sirs:

I am very much in favor of the suggestion made by Robert T. Sand. If Kodachrome were available in eight and ten exposure rolls for a 35mm camera I would likely buy a 35mm camera for my color work. And most of the film I would use would be the short rolls; very seldom would I want to take enough pictures at a time to buy a 36 exposure roll or even a 20 exposure one.

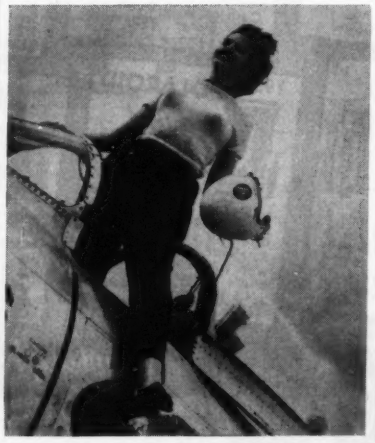
Mt. Vernon, Ohio Clay Van Winkle

Success at last

Sirs:

Two months ago I just received my 19th rejection slip from MODERN PHOTOGRAPHY. Each slip received from you represented five or more photos I have submitted. Thus I have entered more than a hundred photos for your consideration.

But a good hobbyist will never say die . . . not as long as there is a hypo



fume left in his darkroom. Enclosed are eight more pix for your consideration. I'm curious to see whether the law of averages will catch up with me . . . or, I will at least receive a pencilled note of encouragement on my next rejection slip. Hope one of these prints will ring the bell.

Scott AFB, Ill. Sgt. Norman Zeisloft

• *Shown above is the shot that finally made the grade. Ed.*

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BRAND NEW ROBOT STAR. W/f1.9 Coated Xenon Lens Click Stops Reg. 249.50 **127.50**

BRAND NEW ROBOT STAR...W/f2.8 Coated Xenar Lens Click Stops Reg. 217.50 **99.50**

Eveready Case reg. 13.50 NOW 9.95
Deluxe BC Flash reg. 15.50 NOW 9.95

35mm BOLSEY B2 10% DOWN
- f3.2 Coated Lens
- Cpld. Rfdr
- Built in Flash Synch
- Case—Flashgun

Reg. 80.50 USED SPECIAL **36.50**

Save up to 40% on brand new 8mm MOVIE LENSES! 10% DOWN
Will Fit All Standard 8mm Cameras

1½" f3.5 Telephoto	7.50		
1½" f3.5 Foc. Mt.	11.95	1½" f1.5 Foc. Mt.	31.00
1½" f2.5 Foc. Mt.	19.95	7mm f2.5 W.A.	18.50
1½" f1.9 Foc. Mt.	28.00	6mm f1.9 W.A.	28.75

DON'T BE WITHOUT AN EXPOSURE METER! 10% DOWN

Weston Master II	10.95
Norwood Director	18.50
GE DW 68	11.95
GE PRI	18.50
DeJur 50	8.50

USED VALUES

35mm BULK FILM LOADER
W/10 EMPTY CARTRIDGES **4.95**
W/100 Ft Fresh Safety Film, Kodak Plus X or XX 8.50
12 36 Exp Reloads, Plus X or XX 3.49

THE MASTER CRAFTSMEN'S CHOICE! 10% DOWN
The Finest Wide Angle Lens Designed for 3¼ x 4¼ or 4 x 5 Camera!

Famous Hugo Meyer Aristostigmat formula has been the basis for present day press Wide Angle Lenses. Now available in a Modern Compur Flash Shutter with delayed action, timer and cable release socket

100mm f6.8 Meyer Aristostigmat Compur Synchro Shutter — B. N. List: 99.50

YOUR COST **32.50**

Save 45.50! KODAK AUTOMATIC RETINA IIA CAMERA 10% DOWN
- Xm
- Compur Rapid Shutter
- Cpld. Rfdr
- f2 Coated Lens

USED When New 136.00 Carrying Case 7.50

ONLY **84.50**

THE BEST IN MOVIES BELL & HOWELL OUTFIT 10% DOWN
B&H 8mm 220 Camera
- f2.5 lens

PLUS
B&H Model 221 Projector
- 400 Ft. Capacity
- 500 Watt Lamp
- Carry Case

Lge. Size Viewfinder
10 Ft Film Run

BOTH FOR **89.00** USED

GIGANTIC EXCLUSIVE AT MINIFILM ONLY! 10% DOWN
FAMOUS GERMAN 35MM PRECISION CAMERA AT AN UNHEARD OF PRICE!
- COUPLED RANGEFINDER
- f2.8 Coated Lens
- Delay Action Mechanism

Originally 74.95 OUR PRICE **29.95** BRAND NEW

Leather Eveready Case reg. 6.95 NOW 4.95
B.C. Flashgun reg. 9.95 NOW 6.95

COMBINATION PRICE Postage & Ins 1.00 **39.95**

NOW...A ROLLEI FOR ALL! 10% DOWN
Latest Auto Rolleicord IV, f3.5 Xenar MX, Only USED **89.50**
Used Auto Rolleiflex III, f3.5 Xenar MX, Only **138.**
Used Auto Rolleiflex III, f3.5 Ctd Tessar MX, Only **154.**
Used Auto Rolleiflex 2-8C, f2.8 Ctd Xenotar MX, Only **216.**

FAMOUS CONTAX CAMERAS 10% DOWN
Drastic Reductions for Rapid Turn-Over

Contax II f2 Zeiss Sonnar	104.00
Contax IIA f2 Zeiss Sonnar Ctd. Synch	179.00
Contax IIA f1.5 Zeiss Sonnar Ctd. Synch	199.00
Contax III f2 Zeiss Sonnar (Exp. Meter)	119.00
Contax IIIA f2 Zeiss Sonnar (Exp. Meter) Ctd Synch.	207.00
Contax IIIA f1.5 Zeiss Sonnar (Exp. Meter) Ctd Synch	239.00

USED

B. N. GENUINE PRAKTICA FX! 10% DOWN
Latest 1954 Series
- Flash Synch.
- Removable Lens
- Spd. from ½ to 1/500
- Dble Exp. Prev
- Auto Controls

SPECIAL **64.50**

W/f2.8 Ctd. Westar lens reg. 119.50	SPECIAL 64.50
W/f1.9 Ctd. Pyrooplan reg. 159.50	SPECIAL 104.50
W/f2.8 Ctd. Tessar Preset reg. 169.50	SPECIAL 104.50
W/f2 Biotar Ctd. Preset reg. 220.00	SPECIAL 134.50
Leather Eveready Case	SPECIAL 8.50
Special Synchro Flash	SPECIAL 7.95
Prism Finder	SPECIAL 13.95

BOLEX H16 CAMERA! 10% DOWN
- Single Frame
- 8 to 64 Frames
- 3 Lens Turret
- f1.9 Lens
- Auto Threading
- Forward—Reverse

USED **169.00**

Bolex H16 Camera equipped as above 194.00

USED KODAK SIGNET 35mm CAMERA 10% DOWN
- Cpld. Rfdr
- f3.5 Ctd Ektar Lens
- Synchro Shutter

List 82.50 Eveready Case 7.50 Flashgun 6.50

ONLY **52.00**

FACTORY ORIGINAL FILM
Guaranteed Fresh 35mm ANSCO COLOR RELOADS

EACH **1.29** 4 for 4.80
20 Exp Daylight or Tungsten

LATEST BELL & HOWELL 10% DOWN
Designed for 16mm Sound Movies
B & H 700L CAMERA
- f1.9 Super Comat
- 3 Lens Turret Forward—Reverse
- Thru Lens Focusing
- 100' Capacity
- 22' Film Run

USED ONLY **238.00**

Used KINE EXAKTA VX 10% DOWN
- Single Lens Reflex Camera
- Synchronized for Flash & Strobe
- f2.8 Westanar
- Full Auto Diaphragm

SPECIAL **159.00**

W/f2 Biotar Ctd. Preset Lens 170.00
W/f1.9 Xenon, Fully Auto. Ctd 220.00

LEICA IIIF CAMERA 10% DOWN
- f2 Ctd. Summitar Lens
- 1 Sec. to 1/1000
- Fully Synch.

179.00

USED

W/f1.5 Xenon used	190.00
W/f2 Summicron used	210.00
W/f1.5 Summarit used	220.00

POLAROID LAND CAMERA 10% DOWN
Finished Prints in 60 Sec. **52.00** USED

New Polaroid Flashgun	17.00	Polaroid Exp Meter	14.25
Close-up Kit	8.95	Camera Case	14.95
Polaroid Film, 8 Exp	1.75	Master Compartment Case	29.75
Filter Kit	5.00		

Used PATHFINDER f4.5. XM Rfdr reg. 259.50 ONLY 194.00

STEREO REALIST 10% DOWN
- f3.5 Coated Lenses
- Dble Exp. Prev

USED **89.50** ONLY

REVERE STEREO
- f3.5 Coated Lenses
- Dble Exp. Prev

USED **89.50** ONLY

USED SLIDE PROJECTOR PARADE 10% DOWN

TDC MAINLINER 300W BC Selectron	62.50	34.95
GOLDE MARUMATIC 300W BC	58.00	31.50
ARGUS PB300 BC	49.50	28.00

NEW ARGUS C-3 CAMERA 10% DOWN
- f3.5 Coated Lens
- Case—Flashgun 66.50

2x Telephoto Aux. Lens	19.00
1 Adapter and Sunshade	2.75
3 Filters	5.25
4 Rolls 36 Exp. Film	5.10
YOUR COST ONLY	10.45
Argus C3, Case, Flashgun	66.50
All Access shown above	10.45

ONLY **76.95**

Leica is first again... A COMPLETELY NEW LEICA! 10% DOWN
M3 With Sensational New Automatic Features
- COMBINED RANGEFINDER & VIEWFINDER
- Viewfinder adjusts auto for all lenses
- New Patented Quick-Change MK
- Full M-X Synch
- Rapid Wind Lever
- Delay Action Mechanism
- All Speeds On One Knob
- Open Hinged Back

LEICA M3 f3.5 Elmar M	240.00
LEICA M3 f2 Summicron M	447.00
35mm Summaron f3.5M W.A	99.00
90mm Elmar f4M Tele	93.00
135mm Hektor f4.5M Tele	141.00

The Professionals Choice 10% DOWN
LATEST B. N. 4 x 5 PACEMAKER GRAPHIC
- 135mm Schneider f4.7 Ctd. Lens
- Compur Rapid MX Synchro Shutter
- Kalart Cpld. Rfdr
- Holland Flashgun
- Cut Film Holder
- Graflok Back
- Extalite Field Lens

4x5 PACEMAKER CROWN GRAPHIC Complete 200.00
4x5 PACEMAKER SPEED GRAPHIC Complete reg. 303.50

SPECIAL **207.50**
SPECIAL **232.00**

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MINIFILM will immediately forward the equipment you desire! Of course your order will be fully insured. OUR FAMOUS 30 Day Money Back Guarantee and 2 Year Service Guarantee assures you of complete satisfaction.

Lenses for LEICA, CANON, CONTAX, NIKON

	New	Used	Trade-In
28mm f6.3 Hektor W.A.	$102.00	$ 69.00	$ 50.00
28mm f3.5 Serenar W.A.	134.00	89.00	60.00
35mm f2.5 Angenieux W.A.¢	99.50	61.00	50.00
35mm f2.8 Biometer W.A.¢	.....	79.00	50.00
35mm f2.8 Biogon W.A.¢	185.00	119.00	90.00
35mm f3.5 Elmar W.A.¢	.....	48.00	35.00
35mm f3.5 Nikkor W.A.	97.50	61.00	40.00
35mm f2.5 Nikkor W.A.	149.50	97.50	70.00
35mm f3.2 Serenar W.A.	94.00	72.00	45.00
35mm f2.8 Serenar W.A.	110.00	78.00	50.00
35mm f3.5 Summaron W.A.	96.00	62.00	40.00
50mm f3.5 Elmar¢	57.00	29.00	20.00
50mm f2 Nikkor¢	110.00	69.00	45.00
50mm f1.4 Nikkor¢	199.50	109.00	70.00
50mm f1.5 Serenar¢	168.00	109.00	80.00
50mm f2 Sonnar¢	157.00	89.00	55.00
50mm f1.5 Sonnar¢	188.00	109.00	70.00
50mm f2 Summitar	88.00	64.00	45.00
50mm f2 Summicron¢	156.00	107.00	85.00
50mm f1.5 Summarit¢	177.00	114.00	90.00
50mm f1.5 Schneider Xenon¢	98.00	74.00	50.00
50mm f3.5 Tessar¢	62.00	38.00	20.00
73mm f1.9 Hektor Tele	.....	69.00	50.00
85mm f2 Nikkor¢	179.50	109.00	80.00
85mm f1.5 Serenar¢	238.00	137.50	90.00
85mm f2 Sonnar¢ Tele	248.00	139.00	90.00
85mm f1.5 Summarex¢	360.00	219.00	165.00
90mm f4 Elmar¢	90.00	59.00	40.00
90mm f2.2 Thambar Tele	.....	89.00	60.00
100mm f4 Serenar¢	87.00	59.00	40.00
125mm f2.5 Hektor ¢	147.00	.....	.....
135mm f4.5 Hektor ¢	135.00	89.00	75.00
135mm f3.5 Nikkor¢	145.00	89.00	60.00
135mm f4 Serenar ¢	108.00	79.00	50.00
135mm f4 Sonnar ¢	150.00	97.50	75.00
135mm f4.5 Steinheil¢	54.50	37.50	25.00
200mm f4.5 Telyt¢	156.00	104.00	75.00
300mm f5.6 Kilar Repscope¢	284.50	178.00	120.00
400mm f5.6 Kilar Repscope¢	394.50	239.00	175.00

Lenses for EXAKTA, CONTAX D, PRAKTICA, PENTACON

	New	Used	Trade-In
28mm f3.5 Angenieux¢	$120.00	$ 79.95	$ 60.00
35mm f2.5 Angenieux¢	99.50	61.50	50.00
38mm f5.7 Berthiot W.A.	35.00	23.00	16.00
40mm f3.5 Bassaron¢	49.50	34.00	20.00
40mm f4.5 Heliopla n¢	49.50	34.00	20.00
40mm f4.5 Tessar¢ W.A.	75.00	47.50	35.00
50mm f1.5 Angenieux Pre-set¢	165.00	109.00	85.00
50mm f2.8 Westanar Auto Diaf.	69.50	44.50	30.00
50mm f1.9 Xenon¢	120.00	86.50	60.00
50mm f1.9 Xenon Auto¢	169.50	129.00	90.00
58mm f2 Biotar¢	.....	49.00	35.00
58mm f2 Biotar preset¢	125.00	89.00	55.00
58mm f1.9 Primoplan¢	.....	44.00	30.00
75mm f1.5 Biotar¢	216.50	129.00	90.00
85mm f2.8 Steinheil¢	65.00	42.00	30.00
90mm f2.5 Angenieux¢	84.50	59.50	40.00
90mm f1.8 Angenieux¢	149.50	103.00	75.00
90mm f4 Sun¢	51.95	24.50	20.00
90mm f4 Sun preset¢	64.95	33.50	25.00
135mm f3.5 Angenieux¢	75.50	49.50	30.00
135mm f4.5 Steinheil¢	60.00	39.50	25.00
135mm f3.8 Sun¢	59.50	29.50	20.00
135mm f3.5 Sun preset¢	74.95	36.50	25.00
135mm f3.5 Tele Colinar preset¢	84.95	44.00	35.00
135mm f4.5 Tele Xenar¢	58.95	39.50	30.00
135mm f4 Zeiss Triotar¢	75.00	49.00	35.00
180mm f5.5 Tele Xenar¢	$82.75	$54.50	$40.00
180mm f2.8 Zeiss Sonnar preset	.....	249.00	150.00
240mm f5.5 Tele Xenar¢	115.75	79.50	55.00
300mm f5.5 Tele Xenar¢	124.85	84.00	65.00
400mm f5.5 Tele Megor¢	199.50	139.00	100.00

ACCESSORIES FOR IMPORTED CAMERAS

	New	Used	Trade-In
Leitz Stemar (Stereo Assy.)	$171.00	.....	.....
Leitz Focaslide	36.00	$24.00	$15.00
Leitz Imarect Finder	39.00	24.00	16.00
Leitz B.C. Flashgun	24.00	18.00	12.00
Leitz Mirror Reflex Housing	102.00	69.00	50.00
Leitz Underwater Housing	366.00	.....	.....
Leitz Polarizing Filter	19.80	13.00	9.00
Leitz Comb. Case	38.85	24.00	14.00
Leitz Bellows Focusing Device	58.50	36.00	25.00
Leitz Rooky Attach	31.50	22.00	15.00
Zeiss Revolv. Univ. Finder	80.00	45.00	30.00
Zeiss Contameter Close-Up	81.00	47.00	30.00
Rolleikin Back	35.78	22.50	15.00
Rollei Plate Back 3 Holders	38.27	24.50	15.00
Rollei Flashflex B.C. Gun	22.95	14.50	10.00
Universal Image Erecting Finder	24.50	16.00	10.00
Universal Zocm Finder	22.50	15.00	9.00
Micro Ibso Attach	108.00	79.00	60.00
Rapid Leicavit for IIIf	24.00	16.00	10.00

LEICA CONTAX NIKON CANON

	New	Used	Trade-In
Canon IV S 2 f3.5 Serenar¢*	$220.00	$119.00	$ 90.00
Canon IV S 2 f1.8 Serenar¢*	284.00	169.00	130.00
Contax I f2.8 Tessar	.....	49.00	30.00
Contax I f2 Sonnar	.....	59.00	40.00
Contax II f2 Sonnar¢	.....	109.00	80.00
Contax II f1.5 Sonnar	.....	129.00	90.00
Contax III f2 Sonnar	.....	109.00	80.00
Contax IIA f2 Sonnar¢*	336.00	179.00	125.00
Contax IIA f1.5 Sonnar¢*	367.00	199.00	150.00
Contax IIIA f2 Sonnar¢*	381.00	199.00	150.00
Contax IIIA f1.5 Sonnar¢*	412.00	239.00	170.00
Leica A f3.5 Elmar	.....	29.00	20.00
Leica Std. f3.5 Elmar	.....	39.00	30.00
Leica D f3.5 Elmar	.....	59.00	40.00
Leica IIIA f3.5 Elmar	.....	79.00	55.00
Leica IIIA f2 Summar	.....	89.00	65.00
Leica IIIC f3.5 Elmar¢	.....	94.00	70.00
Leica IIIC f2 Summitar¢	.....	129.00	100.00
Leica IIF Body*	120.00	89.00	55.00
Leica IIF f3.5 Elmar¢*	177.00	129.00	75.00
Leica IIIF Body¢*	180.00	129.00	100.00
Leica IIIF f3.5 Elmar¢*	237.00	164.00	120.00
Leica IIIF f2 Summitar¢*	268.50	179.00	140.00
Leica IIIF f2 Summicron¢*	336.00	219.00	175.00
Leica IIIF f1.5 Summarit¢*	357.00	229.00	185.00
New 72 Exposure Leica	189.00	.....	.....
Nikon f2 Nikkor¢*	269.00	174.00	115.00
Nikon f1.4 Nikkor¢*	359.00	224.00	155.00

35MM SINGLE LENS REFLEX

	New	Used	Trade-In
Alpa 5 f1.9 Xenon¢*	$359.00	$179.00	$135.00
Alpa 7 f1.8 Switar¢*	459.00	219.00	150.00
Exa f2.8 Westar MX¢	85.00	54.00	40.00
Exa f3.5 Tessar MX¢	109.50	67.50	50.00
Kine Exakta f3.5 Tessar¢*	.....	84.00	60.00
Kine Exakta II f2 Biotar	.....	139.00	80.00
Exakta V f3.5 Tessar MX¢	.....	129.00	90.00
Exakta V f2 Biotar MX¢	.....	169.00	120.00
Exakta VX f3.5 Tessar MX¢	199.00	149.00	110.00
Exakta VX f2.8 Tessar pre-set MX¢	259.50	164.00	120.00
Exakta VX f2 Biotar pre-set MX¢	335.00	186.00	145.00
Contaflex f2.8 Tessar Auto RF¢*	169.00	109.00	85.00
Contax S f2 Biotar P.S.¢*	.....	129.00	90.00
Contax D f2 Biotar P.S.¢*	199.00	149.00	110.00
Pentacon f2.8 Westanar Auto¢*	249.50	169.00	120.00
Pentacon f2 Biotar pre-set¢*	249.50	159.00	120.00
Praktica FX f2.8 Westar MX¢	64.50	49.00	35.00
Praktica FX f1.9 Primo MX¢	104.50	74.00	50.00
Praktica FX f2 Biotar P.S. MX	134.00	104.00	75.00
Praktiflex f2.9 Victar¢	.....	34.00	20.00
Praktiflex f2 Biotar¢	.....	89.00	60.00
Rectaflex f2 Xenon RF¢*	295.00	148.00	110.00
Rectaflex Rotor f2 RF¢*	540.00	329.00	250.00

35MM CAMERAS

	New	Used	Trade-In
Agfa Karat II f2.8 Xenar RF	.....	$32.00	$20.00
Ansco Karomat f2 RF MX¢	134.50	79.00	60.00
Ansco Regent f3.5 MX¢	54.50	34.50	20.00
Argus A-4 f3.5¢*	32.50	22.00	15.00
Argus A f4.5	.....	9.00	5.00
Argus C2 f3.5 RF	.....	19.00	12.00
Argus A2 f4.5	.....	14.50	9.00
Argus 21 f3.5¢*	59.50	29.50	20.00
Argus C-3 RF case and flash	66.50	37.50	30.00
Argus C4 f2.8 RF MX	89.50	52.50	40.00
Baldinette f3.5 Schneider	49.95	29.50	20.00
Buccaneer f3.5 RF	.....	19.00	13.00
Super Bald. f2 RF MX¢	69.50	45.00	35.00
Beltica f3.5 Tessar¢*	75.00	37.50	25.00
B&H Foton f2 RF MX	$498.00	$265.00	$200.00
Bolsey B f3.2 RF¢	49.50	24.50	17.00
Bolsey B-2 RF, case and flash	66.50	37.50	30.00
Bolsey B22 f3.2 RF¢*	69.50	37.50	30.00
Bolsey C f3.2 Reflex RF¢*	89.50	63.00	50.00
Bolsey C22 f3.2 Reflex RF¢*	99.50	69.50	55.00
Ciro 35S f3.5 RF case and flash	66.50	34.00	20.00
Clarus f2.8 RF¢*	.....	37.50	30.00
Contessa f2.8 RF meter MX¢*	142.00	94.00	70.00
Contina II f2.8 RF MX¢	84.00	57.50	40.00
Ditto 99 f2.8 Rap. Seq.¢*	99.00	47.00	35.00
Edinex f2 Xenon¢*	49.50	29.50	20.00
Edinex III RF f2 Xenon¢*	64.50	41.50	30.00
Futura Std. f2.8 Xenar RF¢*	139.45	59.50	45.00
Iloca A f3.5 Ilitar¢*	39.95	24.50	15.00
Iloca B f2.9 Ilitar RF¢*	79.25	54.50	35.00
Kodak 35 f3.5 RF¢*	.....	39.50	30.00
Kodak Flash Bantam f4.5¢*	56.00	29.00	20.00
Kodak Bantam 828 f4.5	.....	18.00	12.00
Kodak Bantam Spec. f2 RF¢	.....	79.00	55.00
Kodak Pony 828 f4.5 C*	29.50	19.00	14.00
Kodak Pony 135 f4.5 C*	34.75	24.00	16.00
Retina I f3.5 Xenar	.....	29.00	20.00
Retina IA f3.5 Ektar¢	.....	39.00	25.00
Retina II f2 Xenon RF	.....	59.00	40.00
Kodak Retina IIA RF MX¢	127.50	84.50	70.00
Kodak Signet f3.5 Ektar RFC*	87.50	52.00	40.00
Kodak Town & Country f3.9 RF case & flash	75.00	59.00	40.00
Konica II f2.8 RF MX¢	119.75	69.50	50.00
Iloca II Stereo f3.5¢	125.00	74.00	50.00
Minox IIIS Deluxe Kit	210.00	.....	.....
Minox IIIS chain & case*	139.50	97.50	65.00
Minox II f3.5¢	.....	54.00	40.00
Mercury II f2.7¢*	41.50	21.00	15.00
Robot f2.8 Tessar Rap Seq.	.....	39.00	25.00
Robot II f2 Biotar Rap Seq.	.....	64.00	35.00
Robot IIA f1.9 Xenon Rap Seq.¢*	97.00	74.00	50.00
Robot Star f1.9 Xenon Rap Seq.¢*	127.50	88.50	65.00
Revere Stereo f3.5 RF¢*	174.50	93.00	75.00
Stereo Realist f3.5 RF¢*	159.00	87.00	70.00
Voigt Prominent f2 RF MX¢	220.00	157.00	115.00
Voigt Prominent f1.5 RF MX¢	270.00	168.00	130.00
Voigt Vitessa f2 RF MX¢	157.50	99.00	70.00
Voigt Vito II f3.5¢*	54.50	37.50	25.00
Voigt Vito III f2 RF MX *	119.50	79.50	55.00
Zeiss Tenax f3.5 Tessar¢*	89.50	44.50	30.00

2¼x2¼ REFLEX CAMERAS

	New	Used	Trade-In
Ansco Auto Reflex f3.5 MX¢	$189.25	$ 99.50	$75.00
Argoflex E f4.5	.....	19.00	12.00
Argoflex EF f4.5¢	59.50	39.00	25.00
Ciroflex B f3.5¢	.....	29.00	20.00
Ciroflex C f3.5/400¢	75.00	48.00	30.00
Ciroflex D f3.5¢	75.00	48.00	30.00
Ciroflex E f3.5/400¢*	99.50	68.00	40.00
Dejur f3.5¢*	99.50	47.00	30.00
De Jur f3.5/400¢*	129.50	59.00	40.00
Flexarette f3.5¢*	99.99	49.00	35.00
Graflex 22 f3.5 C*	93.00	62.00	45.00
Graflex 22/400 f3.5 C*	117.50	78.00	55.00
Hasselblad f2.8 Ektar /1600 C*	476.00	279.00	215.00
Hasselblad f2.8 Ektar /1000 C*	379.50	239.00	185.00
Ikoflex IA f3.5 Tessar¢*	120.00	69.00	45.00
Ikoflex IIA f3.5 Tessar¢*	.....	87.50	60.00
Ikoflex IIA Auto f3.5 Tessar MX¢*	159.00	107.00	75.00
Kodak Reflex I f3.5¢*	.....	39.00	25.00
Kodak Reflex II f3.5¢*	.....	59.00	40.00
Mamiyaflex II f3.5¢*	99.95	59.50	35.00
Mamiyaflex Auto f3.5¢*	179.95	99.50	65.00
Master Reflex f3.5 Meyor¢*	185.00	119.50	75.00
Minicord f3.5 Rcss¢*	136.95	89.00	65.00
Primar Reflex II f3.5 Tessar¢*	169.00	124.00	90.00
Ricohflex VI f3.5¢*	39.50	27.00	18.00
Rolleicord I f4.5 Triotar	.....	39.00	25.00
Rolleicord II f3.5 Triotar	.....	49.00	30.00
Rolleicord III f3.5 Xenar¢*	.....	74.50	50.00
Rolleicord IV f3.5 Xenar MX¢	149.50	89.50	75.00
Auto Rollei f3.5 Xenar	.....	89.50	60.00
Auto Rollei f3.5 Tessar	.....	99.00	70.00
Auto Rollei IIB f3.5 Xenar¢*	.....	129.00	85.00
Auto Rollei IIB f3.5 Tessar¢*	.....	139.00	90.00
Auto Rollei IIB f2.8 Tessar¢*	.....	174.00	125.00
Auto Rollei III f3.5 Xenar MX¢	219.50	138.00	110.00
Auto Rollei III f3.5 Tessar MX¢	239.50	154.00	120.00
Auto Rollei 2.8 C f2.8 Xenotar MX¢	309.50	216.00	160.00

ROLL FILM CAMERAS

	New	Used	Trade-In
Ansco Speedex f4.5¢*	$ 36.50	$ 22.50	$ 15.00
Balda 120 f4.5¢*	38.50	19.50	12.00
Ikonta A f3.5 Tessar¢*	92.00	59.50	40.00
Ikonta IIB f3.5 Tessar¢*	99.00	67.50	45.00
Ikonta IIC f3.5 Tessar¢*	125.00	79.50	55.00
Ikonta IIIC f3.5 Tessar¢*	136.00	87.50	60.00
Kodak Tourist II f4.5¢*	72.50	39.50	28.00
Kodak Chevron f3.5 RF 800 MX	198.50	147.00	105.00
Kodak Medalist I f3.5 Ektar	.....	69.00	45.00
Kodak Medalist II f3.5 Ektar¢*	304.75	119.00	80.00
Nettar IIB f4.5 Novar¢*	44.00	29.50	20.00

MINIFILM CAMERA CORP.

Where Customers Become Friends

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10% DOWN!

You Can Buy That Camera Now Under Minifilm's Time Payment Plan with just 10% Down—10% A Month. Trade In of Your Old Equipment Can Also Be Accepted As Down Payment.

	New	Used	Trade-In
Polaroid Land c*	$ 89.75	$ 54.00	$ 45.00
Polaroid Pathfinder f4.5 RF	249.50	169.00	130.00
Super Ikonta A f3.5 Tessar RF c MX	102.00	59.00	40.00
Super Ikonta B f2.8 Tessar RF MX	145.00	88.50	70.00
Super Ikonta BX f2.8 Tessar RF MX	172.00	119.00	85.00
Super Ikonta C f3.5 Tessar RF MX	114.00	84.00	60.00
Voigt Bessa I f3.5 c*	72.50	39.50	25.00
Voigt Bessa II f3.5 RF MX c	124.50	69.00	50.00
Voigt Perkeo II f3.5 MX c	76.50	44.00	30.00
Weltax f3.5 Tessar c*	99.50	59.50	35.00
Zeiss Ikon f4.5 Novar c*	67.50	39.50	25.00

PRESS CAMERAS

	New	Used	Trade-In
23 Ann. Graphic RF f4.5 lens		$ 95.00	$ 70.00
34 Ann. Graphic RF f4.7 lens		95.00	70.00
45 Ann. Graphic RF f4.7 lens		119.00	90.00
2¼x3¼ Busch f4.5 KRF c*	$108.00	78.00	50.00
4x5 Busch f4.7 KRF c*	129.50	89.00	60.00
2¼x3¼ Century Graphic f4.5 KRF c*	145.45	99.00	75.00
4x5 Busch 45 Focal f4.7 KRF c* (to be announced)		.....	.....
3¼x4¼ Super D Graflex f4.5 Ektar Auto Dia c*	269.50	169.50	120.00
4x5 Super D Graflex f5.6 Ektar Auto Dia c*	279.50	177.50	140.00
3¼x4¼ Kalart Camera f4.7 lens	285.00	139.00	90.00
2x3 Linhof Super Tech RF 3-lenses compl.	569.90	369.00	290.00
4x5 Linhof Super Tech RF f4.5 MX	389.75	249.00	180.00
2¼x3¼ Pacemaker Crown f4.5 KRF c*	275.45	159.00	125.00
2¼x3¼ Pacemaker Speed f4.5 KRF c*	313.95	184.00	140.00
3¼x4¼ Pacemaker Crown f4.7 KRF c*	267.45	157.00	120.00
3¼x4¼ Pacemaker Speed f4.7 KRF c*	309.95	179.00	135.00
4x5 Pacemaker Crown f4.7 KRF c*	271.45	167.00	135.00
4x5 Pacemaker Speed f4.7 KRF c*	315.45	189.00	145.00

SLIDE PROJECTORS

* Blower cooled

	New	Used	Trade-In
American Optical 500 W, case *	$ 87.00	$ 58.00	$ 40.00
Ampromatic, 500 W, Automat, case *	84.50	49.50	40.00
Argus PB 300, case*	48.50	29.50	20.00
Brumberger Bel Air, 300 W. *	59.50	38.50	25.00
Brumberger Fleetwood, 300 W 2¼ *	69.50	42.50	30.00
FR Port a View	54.95	32.50	20.00
GoldE Jet 300 W, case *	54.50	31.00	25.00
GoldE Manumatic 300 W. *	58.50	32.00	25.00
GoldE Coronet 200 W, case *	44.75	26.50	20.00
GoldE Reflex 300 W, case 2¼ *	86.50	59.50	45.00
GoldE Master 500 W case 3x4	89.65	59.50	40.00
GoldE All Purpose 1000 W case 3x4 *	175.25	115.00	75.00
Kodaslide Merit 150 W	26.10	16.50	10.00
Kodaslide Highlux III 300 W case *	56.50	38.50	25.00
Kodaslide Master 1000 W *	169.00	109.50	75.00
Kodaslide Table Viewer DL	97.50	67.50	50.00
Kodaslide Table Viewer 4x	37.50	27.00	20.00
LaBelle 22 Automatic 200 W *	69.00	46.50	35.00
LaBelle 55 Automatic 500 W *	95.00	59.50	45.00
LaBelle 33 Auto Remote 300 W case *	129.60	84.50	65.00
LaBelle 75 Auto Remote 500 W case *	154.95	99.50	75.00
Leitz Prado 150 W, slide & strip	78.00	42.00	30.00
Leitz Prado 500W Slide, Strip, Stereo*	164.00	.....	.....
Skan 100 W case	35.90	23.50	15.00
Skan 200 W *	44.50	29.50	20.00
Spencer MC 300 W slide & strip *	92.00	58.50	40.00
SVE Instructor 300 W slide & strip *	89.50	57.50	40.00
SVE Instructor 750 W slide & strips *	139.50	89.50	60.00
SVE Schoolmaster 300 W sl. & str. *	64.50	43.50	40.00
SVE Skyline B 300 W *	52.45	34.50	25.00
SVE Skyline C 300 W *	68.20	44.50	30.00
SVE Skyline D semi-auto, 300 W *	78.70	52.50	35.00
TDC Headliner 200W*	33.50	23.00	16.00
TDC Showpak 300W case*	52.50	34.00	25.00
TDC Mainliner 300W Semimatic*	59.50	34.95	28.00
TDC Model D 300W Semimatic*	67.50	41.50	32.00
TDC Streamliner 500 W Semimatic *	84.50	52.50	40.00
TDC Professional 500 W Auto select *	99.50	65.00	48.00
TDC Professional 750 W Auto select *	150.00	97.00	70.00
TDC Duo 300W 2¼ *	67.50	41.50	32.00
TDC Duo 500W 2¼ *	84.50	54.50	40.00
TDC Project-or-View 150W	69.50	47.00	35.00
TDC Project-or-View 200W*	77.50	53.00	40.00
TDC Stereo Projector 500W*	169.50	115.00	90.00
TDC Stereo Projector View 300W*	144.50	98.50	70.00
Viewlex AP1C 150 W slide & strip	82.00	52.50	35.00
Viewlex AP7CT 750 W slide & strip *	228.50	147.00	100.00
Viewlex V 22C 300 W strip & slide *	86.75	55.00	40.00
Viewlex V 25C 500 W strip & slide *	104.75	66.50	50.00
Viewlex V33L 300W Auto*	67.00	41.50	30.00
Viewlex V35L 500W*	79.95	47.50	35.00
Viewlex Viewmatic 500 W Rapid Mag *	495.00	315.00	225.00
Stereo Realist 1000 W *	449.50	325.00	225.00

8MM CAMERAS

	New	Used	Trade-In
Ampro 8 f2.5 Mag. c	$143.50	$ 94.50	$ 70.00
B&H 220 f2.5 c	49.95	31.50	22.00
B&H 134V f2.5 c	89.95	56.50	45.00
B&H 134TA f1.9 Tur c	159.95	101.50	75.00
B&H 172 B f1.9 Mag c	164.95	104.50	80.00
B&H 172 C f1.9 Mag Tur c	189.95	119.50	95.00
B&H 172 A f1.9 Mag Tur c	199.95	124.50	100.00
Bolex B8 f2.8 Yvar Tur c	119.50	88.50	65.00
Bolex H8 Leader f1.9 Tur c	259.50	169.00	130.00
Bolex L 8 f2.8 Yvar c	89.95	59.50	45.00
Bolex H 8 De Luxe f1.9 Tur c	365.75	247.50	200.00
Bolex 8mm Pancinor f2.8 c	219.50	149.00	115.00
Kodak Brownie f2.7 c	37.50	25.00	18.00
Kodak Brownie f1.9 c	46.75	32.00	25.00
Cine Kodak Reliant f2.7 c	84.50	57.50	40.00
Cine Kodak Magazine f1.9 c	149.50	99.50	70.00
De Jur Citation f2.5 c	77.50	52.50	35.00
De Jur Embassy f2.5 Mag c	106.95	69.50	55.00
De Jur Fadematic f1.9 c	149.50	93.00	65.00
Eumig 88 f1.9 Automatic c	$139.50	$87.50	$50.00
Keystone K-29 Pathfinder f2.8 c	49.95	29.50	20.00
Keystone K-30 Capri f2.8 c	54.95	34.50	25.00
Keystone K-32 Olympic f2.5 c	79.95	49.50	35.00
Keystone K-35 Olympic Tur f1.9 c	119.95	77.50	60.00
Keystone Bel Air f2.5 Mag c	89.50	57.50	40.00
Keystone Riviera f1.9 Mag Turr c	139.95	92.50	65.00
Revere 50 f2.8 c	49.50	27.50	20.00
Revere 55 f2.8 c case	73.50	44.50	30.00
Revere 88 f2.5 c	74.00	37.50	25.00
Revere 99 f2.8 Tur c	99.50	59.50	40.00
Revere 80 f2.5 c	97.50	59.50	45.00
Revere 84 f1.9 Tur c	147.50	87.50	75.00
Revere 67 f2.8 Mag Tur c	119.50	74.50	55.00
Revere 40 f2.5 Mag c	99.50	59.50	45.00
Revere 44 f1.9 Mag Tur c	154.50	98.50	75.00
Revere B61 f1.9 Mag c	137.50	81.50	60.00
Revere B63 f2.8 Mag Tur c	142.50	84.00	65.00

8MM PROJECTORS

	New	Used	Trade-In
Ampro Futurist 750W case	$149.95	$ 97.00	$ 65.00
B&H 221 500 W Case	99.95	62.50	40.00
B&H 253 Monterey 500 W Case	114.95	67.50	50.00
B&H Regent 500 W Case	179.95	112.50	85.00
Bolex M-8 500W	169.50	114.00	85.00
De Jur 750 W Case	159.50	89.50	75.00
De Jur 1000 W Cordomatic Case	177.50	107.50	85.00
Keystone K70C Brightbeam 500 W Case	79.90	52.00	40.00
Keystone K66 750 W Case	127.50	79.50	60.00
Keystone K80 500 W Case	99.65	67.50	45.00
Keystone K109 750 W Splicer Case	159.50	102.00	80.00
Kodak Brownie 300W case	62.00	44.00	35.00
Kodascope 8-71A 1000W	110.00	72.50	50.00
Moviemite Sound 750 W Case	398.50	274.00	200.00
Revere 85D 500 W Case	124.50	62.00	50.00
Revere 90 750 W Case	159.50	86.50	70.00

16MM CAMERAS

	New	Used	Trade-In
Auricon Cine Voice f1.9 c	$749.00	$547.00	$375.00
B&H 200 f2.5 Mag c	174.95	114.50	85.00
B&H 200T f1.9 Mag Tur c	244.95	159.50	125.00
B&H 70DA f1.9 Tur	.....	149.00	110.00
B&H 70 DL f1.9 Tur	365.50	238.00	180.00
B&H 70H f1.9 Tur Ultrspeed c	625.95	417.50	275.00
Bolex H16 Leader f1.9 Tur c	269.50	169.00	120.00
Bolex H16 Leader (3 lenses compl) c	399.45	254.00	180.00
Bolex H-16 De Luxe f1.4 Tur Octamtrk	486.00	344.00	250.00
Bolex H-16 De Luxe w Stereo compl	705.00	489.00	345.00
Bolex H-16 Stereo lens System	387.00	269.00	210.00
Bolex Pan Cinor f2.8 case	349.50	224.00	170.00
Cine Kodak Mag. f1.9	.....	79.00	60.00
Cine Kodak Royal Mag. f1.9 c	169.50	107.00	80.00
Cine Kodak Special II f1.9 c Tur	990.00	669.00	450.00
Keystone A-9 f2.5 c	99.50	57.50	40.00
Keystone A12 f1.9 Tur c	159.50	97.00	70.00
Keystone K50 f2.5 Mag c	129.50	82.50	60.00
Keystone K55 f1.9 Mag Tur c	175.00	117.00	80.00
Pathe Super 16 f1.9 Tur c	499.00	267.00	210.00
Revere 16 f1.9 Mag c	182.50	99.50	75.00
Revere 26 f2.5 Mag Tur c	187.50	109.00	80.00

16MM PROJECTORS

	New	Used	Trade-In
Ampro Imperial 1000W case	$299.50	$197.00	$150.00
Bolex G-8-16 750W (8mm & 16mm)	339.50	235.00	150.00
B&H 273A Sitesteman 750 W Case	199.95	122.00	100.00
B&H 173 Diplomat 1000 W Case	299.95	185.00	150.00
Keystone A82 750 W Case	139.50	89.50	70.00
Keystone K161 750 W Splicer Case	159.50	104.50	85.00
Kodascope Royal 1000W	240.00	164.00	115.00
Revere 48 750 W Case	182.50	104.50	85.00

16MM SOUND PROJECTORS

	New	Used	Trade-In
Ampro DeLuxe Stylist 1000W case	$419.85	$279.00	$185.00
Ampro Premier 40 1000W case	579.00	397.00	250.00
B&H 285C 750 W Case	449.95	298.00	225.00
B&H 285 B1 1000 W Case	514.95	349.50	230.00
B&H 202C 1000 W Magnetic Case	699.00	458.00	380.00
Kodascope Pageant 1000W case	375.00	259.00	190.00
Movie Mite 63LM 300 W Case	275.70	187.00	140.00
Revere SP16 750 W Case	325.00	186.00	150.00
Victor Lite Wt. 60-4 750 W Case	395.00	273.00	180.00

ELECTRONIC FLASH

	New	Used	Trade-In
Amglo D 100 Portable complete	$197.95	$134.50	$ 80.00
Ce Be I Portable	69.95	32.50	20.00
Dormitzer DB 1 Portable	109.50	64.00	45.00
Dormitzer 215 AC	72.50	44.00	25.00
Dormitzer 207 Battery & Charger	140.00	89.00	60.00
Dormitzer 200	340.75	189.00	125.00
Dormitzer 100	237.00	135.00	90.00
Epco PD 40X	160.00	69.50	40.00
Heiland I	82.50	39.00	25.00
Heiland III	189.50	128.50	50.00
Heiland IV	369.50	215.00	130.00
Heiland V	119.50	69.00	50.00
Jen Super Strobe Port	118.50	76.50	40.00
Johnson Ventlite 8102 AC Port	134.50	87.50	50.00
Kodatron Studio AC Power Pack	365.00	229.00	110.00
Mighty Lite AC	49.50	35.00	20.00
Mighty Lite Port	69.50	49.00	30.00
Thriftlite Commander AC	59.95	38.00	25.00
Thriftlite Commander AC & Port	84.95	54.00	35.00
Strobo II flash, Port	108.60	69.00	40.00
Strobo III flash, AC	329.95	215.00	140.00
Sunlite II model 225, Port	79.50	49.50	35.00
Sunlite II model 110 AC	62.50	39.50	25.00
Sunlite II Pocket Pak Port	89.50	57.50	35.00
Sunlite flash saver AC	39.95	24.50	15.00
Ultrablitz Port	59.95	38.50	20.00
Wilcox P2 Port. Charger	178.00	114.00	70.00

c . . . coated * . . . flash synchronized

TAPE RECORDERS

2 speed . . . . . 3¾ and 7½ Inches per second
7½ . . . . . 7½ Inches per second
3¾ . . . . . 3¾ Inches per second
1⅞ . . . . . 1⅞ Inches per second
TR . . . . . Tape Recorder and Radio

	New	Used	Trade-In
Ampro 731R 3¾ 7" Reel	$129.75	$ 78.50	$ 60.00
Ampro Celebrity 3¾ 7" Reel	229.95	139.50	100.00
Ampro Hi-Fi 7½ 7" Reel	239.95	144.00	105.00
Crescent 3¾ 7" Reel	99.50	69.50	50.00
Crescent 7½ 7" Reel	99.50	69.50	50.00
Federal FME 2 speed 7" Reel	139.50	87.50	60.00
Pentron ST-3C 2 speed 7" Reel	189.50	99.50	85.00
Pentron HT-225 s speed 7" Reel	225.00	132.50	105.00
RCA SRT301 2 speed 7" Reel	189.50	119.50	95.00
Revere T100 3¾ 5" Reel	169.50	97.50	75.00
Revere TR200 3¾ 7" Reel	224.50	134.00	105.00
Revere TS00 1⅞ 5" Reel	179.50	104.50	80.00
Revere TR 600 1⅞ 5" Reel	234.50	139.50	110.00
Revere T700 3¾ 7" Reel	225.00	135.00	105.00
Revere TR 800 3¾ 7" Reel	277.50	167.50	130.00
Revere T900 3¾ 7" Reel	199.50	119.00	85.00
Revere TR 1000 3¾ 7" Reel	249.50	149.00	110.00
Revere T10 7½ 7" Reel	235.00	139.00	105.00
Revere TR 20 7½ 7" Reel	287.50	172.00	135.00
TDC Stereotone 2 speed 7" Reel	229.50	147.50	115.00
Webcor 2010 2 speed 7" Reel	207.50	129.50	105.00
Ekotape 205 2 speed 7" Reel	225.00	134.50	105.00
Ekotape 114 3¾ 7" Reel	179.50	109.00	80.00
Ekotape 116 7½ 7" Reel	179.50	109.00	80.00
Wilcox Gay 3A10 2 speed 7" Reel	179.95	109.50	80.00
Wilcox Gay 3A11 1⅞-3¾ 7" Reel	179.95	107.50	70.00
Wilcox Gay Deluxe 2 speed 7" Reel	199.95	119.00	80.00

ENLARGERS

3S . . . . . 35mm only.
2¼ . . . . . up to 2¼x2¼
23 . . . . . up to 2¼x3¼
2-35 . . . . both 35 and 2¼x2¼
45 . . . . . up to 4x5
57 . . . . . up to 5x7

C . . . . . Condenser
D . . . . . Diffusion
CL . . . . . Coldlite
AU . . . . . Auto Focus

	New	Used	Trade-In
23C or CL De Jur II f4.5 c	$ 99.50	$ 69.50	$ 50.00
23C or CL De Jur I f4.5	126.50	82.50	60.00
45C or CL De Jur Prof. f4.5	172.50	109.50	75.00
2¼C Elwood BM	30.00	19.50	10.00
57D Elwood S2	69.00	44.50	30.00
57C Elwood SP25 6½ cond	145.00	89.50	60.00
35C Exact Veigel f3.5 RF	114.50	73.50	50.00
2¼C Exact Veigel f4.5 RF	189.50	118.50	85.00
35C Federal 1 135 f4.5 storway	48.95	29.50	20.00
23D Federal 240 f7.9 storway	24.95	14.50	10.00
23D Federal 269 f6.3 storway	39.75	24.50	15.00
23C Federal 279 f6.3 storway	46.95	28.50	20.00
23CL Federal 269CL f6.3 storway	53.00	32.50	25.00
23C Federal 311 f4.5 storway	69.25	43.50	30.00
23CL Federal 315CL f4.5	80.00	49.50	40.00
45D Federal 450 f4.5	109.50	67.50	50.00
45C Federal 470 f4.5	129.50	82.50	60.00
45CL Federal 450CL f4.5	114.75	69.50	50.00
23D Fotolarger Merit f6.9	23.95	14.50	10.00
23D Fotolarger D69 f6.9	34.95	20.50	15.00
23D Fotolarger D45 f4.5	48.20	28.50	20.00
45D Fotolarger 100DC (Cntrbl)	59.95	36.50	25.00
45D Fotolarger 100DC545 f4.5	93.95	56.50	40.00
23CL Kodak Fluorite A	99.50	68.50	45.00
35C Leitz Veloy	81.00	54.50	35.00
35-S Leitz Veloy II	96.00	.....	.....
35C-AU Leitz Focomat IC	147.50	97.50	65.00
35C-AU Primos Autofocus I f3.5	129.50	87.50	65.00
2-35C-AU Primos Autofocus II f4.5	297.00	189.50	130.00
23C Simmon Omega B6	109.50	69.50	50.00
23C-AU Simmons Automega B5	134.50	83.50	65.00
45C Simmons Omega D2	168.50	114.50	80.00
45CL Simmons Omegalite D2	159.40	103.50	70.00
57CL-AU Simmons Automega E4	304.75	197.50	150.00
23C Soler 120	69.50	43.50	30.00
45D Solar 45D	86.50	54.50	40.00
57D Solar 570	86.50	54.50	40.00
23C Solermatic 120 Semi-AU	116.00	72.50	55.00
45C Solarmatic 45 Semi-AU	132.50	83.50	60.00
23D Sun Ray Mastercraft f6.3	42.50	27.50	20.00
23C Sun Ray Arnold D f4.5	79.50	52.50	40.00
45DC Sunray Mastercraft 45	99.50	64.50	45.00

EXPOSURE METERS

	New	Used	Trade-In
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COFFEE BREAK with the editors

THIS MONTH'S COVER • • •

What is probably the most famous photographer and model team on the West Coast, Peter Gowland and Barbara Osterman, teamed to make this month's cover on Malibu Beach in California. The camera was a Rolleiflex; the film, Ektachrome, and the exposure 1/50 sec. at f/8.

OF BOOKS • • •

There are few book stores in the United States carrying large stocks of photographic books. To alleviate the situation, The American Photographic Book Publishing Co., Inc., in association with MODERN has opened the first book store devoted exclusively to the sale of photographic books. Over 350 different titles are carried, both domestic and foreign volumes. If you happen to be in the neighborhood of 33 West 60th Street in New York City between the hours of 9:30 AM and 5 PM, you can drop up to the 10th floor and browse or buy. For those unable to get to the book store proper, complete lists of titles carried are available for ordering by mail.

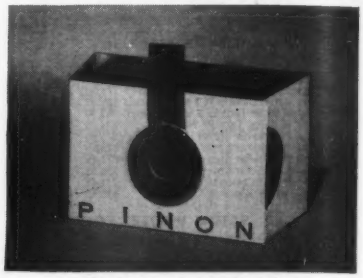
Martin E. Siegel is in charge of the book headquarters while Jack Flanagan is sales manager.

JAPANESE PINHOLES • • •

If you dream at night of owning a Hasselblad or, maybe, the new Leica M3, but wake in the morning with that old empty wallet feeling, relax. The Japanese have your problem solved.

The camera is called the Pinon (size 2 x 3 in.), and anyone with the price of a cheap cup of coffee can own it.

There are several advantages to be gained from the Pinon. It doesn't have a lens. Pinholes don't break. You can drop it on the floor to your hearts content. Furthermore, it folds flatter than a Viennese pancake when not in use. (It's 5/32 in. thick). We wouldn't advise folding it too often since its cardboard construction may wear rather rapidly



Pinholes don't break

giving you more than the one regulation pinhole. You don't have to wait for an entire roll of pictures to be taken, either, since it only loads with one piece of cut film at a time. Picture size is a bit better than the regular 1 x 1½ in. format of other miniatures, being 1½ x 2 in.

The camera was handed over to Associate Editor Dorothy Jackson for exhaustive tests. Bench and field tests indicate that the pinhole on the camera tested was optically equal to pinholes on similar type cameras. Lens to film plane distance, however, was not found to be precise. Actual photographs showed that exposures of three

(*Continued on page 20*)

Sales manager Flanagan peruses the stock

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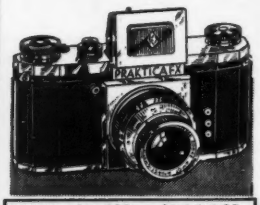

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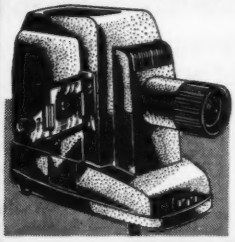

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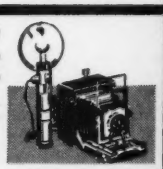

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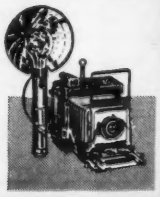

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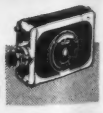

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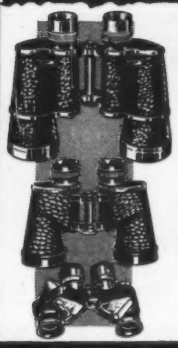

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COMPLETE with LEATHER CASE AND STRAPS

NO FINER VALUE AT THREE TIMES THE PRICE! 7 x 50 POWER **25.95**

7 x 50 Hambletonian — Central Focus — NOW ONLY	.....	29.95
7 x 35 Hambletonian — Individ. Focus — NOW ONLY	.....	26.95
7 x 35 Hambletonian — Central Focus — NOW ONLY	.....	32.95
6 x 30 Hambletonian — Individ. Focus — NOW ONLY	.....	19.95
6 x 30 Hambletonian — Central Focus — NOW ONLY	.....	23.95
8 x 30 Hambletonian — Individ. Focus — NOW ONLY	.....	21.95
8 x 30 Hambletonian — Central Focus — NOW ONLY	.....	26.95
6 x 15 Hambletonian — THEATRE GLASSES NOW ONLY		11.95
6 x 15 Hambletonian — 14 K. Gold Plate — NOW ONLY	...	19.95

All Prices Plus 10% F.E.T.

SAVE $110.50! USED!

AUTO ROLLEIFLEX

CIRO f3.5 SCHNEIDER XENAR LENS Formerly 248.00!

- Full Flash MX Synch. for Flash & Strobe
- Simultaneous Cocking Shutter, Exposure Counter & Locking Mechanism
- Built-in Self Timer
- Compur Rapid Shutter with Speeds to 1/200 Sec.

138.50

SAVE $44.50! USED MX

ZEISS CONTESSA-35

with T-Coated f2.8 Tessar Lens **97.50**

- Full Flash Synch.
- Built-in Flash Synchronization List $142.00!
- Coupled Rangefinder

Ship. wt. 5 lbs.

BRAND NEW! LATEST MODEL! Famous German Imported

PENTACON SINGLE-LENS REFLEX 35mm CAMERAS

with f2 COATED TAYLOR HOBSON COOKE LENS

- Built-in Synchronization for Flash and Strobe
- Shutter Speeds from 1 to 1/1000
- Prism Eye-Level Through-The-Lens Focusing
- Delayed Action Self-Timer

A $415.00 Value **159.50**

BRAND NEW! SAVE $22.50! 133mm f4 Crd. Carl Zeiss TRIOTAR TELEPHOTO LENS List $75.00! **$49.50**

AN UNUSUAL PEERLESS VALUE!

2¼ x 3¼ Anniversary Speed

GRAPHIC PRESS OUTFIT With f4.5 Kodak Lens **99.50**

- Coupled Kodak Rangefinder
- Synchro. FLASHGUN

Ship. Wt. 12 Lbs. USED!

SAVE $20.00! USED!

T.D.C. MAINLINER

2 x 2 SLIDE PROJECTOR with SELECTRON AUTO CHANGER **42.50**

- 100 Watt
- Coated lens
- Blower Cooled

List $62.50

Ship. Wt. 16 Lbs.

SAVE $28.55! USED! COMPLETE 35mm

ARGUS C3 Outfit

CAMERA • CASE • FLASHGUN

- Coated f3.5 Lens
- Coupled Rangefinder
- Speed to 1/300 Sec. Synchronized
- Clip-on Eveready Carrying Case

List $66.50! Ship. wt. 7 Lbs. **37.95**

SAVE $136.83! WORLD-FAMOUS

16mm BOLEX H16

TURRET MOVIE CAMERA with 3 NEW LENSES! List $136.83! Used at **289.50**

- Lens: T.A.S. f2.7 Kinomatic
- Anamorphic Raptar
- Coated f1.9 Astar
- CTS f3.5 Astar Tele

SAVE $60.00! USED!

De JUR 750 8mm MOVIE PROJECTOR

with 1" f1.6 Lens **89.50**

- 400 Ft. Capacity
- 750 Watt

List $149.50

Ship. wt. 30 Lbs.

SAVE $33.00! USED!

KODAK SIGNET 35mm Cameras

with Coated Ektar f3.5 Lens List $87.50! **54.50**

- Flash Synchronized
- Double Exposure Prevention
- Coupled Rangefinder/Viewfinder

Ship. wt. 5 Lbs.

SAVE UP TO $125.00! BRAND NEW!

FACTORY GUARANTEED! RED-DIAL MODELS!

LATEST LEICA IIIF

with Coated f2 Summitar Lens **259.50**

- BUILT-IN SELF-TIMER
- Full Synchronization for Flash & Strobe
- Speeds 1 Sec. to 1/1000

Latest LEICA IIF with f2 Coated Summitar Lens BRAND NEW **199.50**

SAVE 30% BRAND NEW! DeLUXE MODELS!

Famous-Make ENLARGERS

	List	Special
Model D — up to 2¼ x 3¼". Diff. system without lens	28.50	19.95
Model D, with 3¼" f4.5 coated Eigeet lens, click stops	45.75	32.00
Model 100-D — up to 4 x 5". Diffusion system, without lens	54.50	38.15
Model 100-D, with coated 5¼" Eigeet f4.5 lens, click stops	87.50	61.25
Model 100-C — for sizes up to 4 x 5". Condenser system. Coated 5¼" Eigeet f4.5 lens, click stops	110.50	77.35

SAVE $50.00! DEMONSTRATORS!

AMPRO 731 Tape Recorder

- Complete with Microphone, take-up reel, Pick-up Cord!
- For home, Office, Clubs, Parties, Churches . . .

List $119.50 **69.50**

Ship. Wt. 25 Lbs.

RIVAL PLASTIC SOUND RECORDING TAPE

3 Rolls 7" TAPE 16.50 Value ..... only $6.90
3 Rolls 5" TAPE 10.50 Value ..... only $4.49

SAVE $16.55! BRAND NEW!

Latest CIRO '35'

35mm CAMERA OUTFIT

with f3.5 Coated Graflex

- Coupled Rangefinder
- Built-in Exposure Meter

PLUS — FLASHGUN & CARRYING CASE

TOTAL LIST $66.50 **49.95**

ORDER YOURS TODAY!

The 1954, PEERLESS CATALOG

THE MOST COMPLETE PHOTOGRAPHIC CATALOG IN THE WORLD!

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☐ I WANT TO BUY _____

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415 LEXINGTON Ave. at 43rd St. N.Y. 17
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NOBODY UNDERSELLS AWON!

ALL FILM ABSOLUTELY 100% FRESH, SAFE & RELIABLE!
COMPARE AWON'S PRICES FOR BIG MONEY-SAVINGS!

FRESH COLOR FILM

This 1955 dated film is in its originally sealed package *fully guaranteed by the manufacturer.* Daylight or Tungsten price includes processing & mounting (35 mm) by m²Fr.

Size	Kodachrome	World Famous	McGregor Color
8mm x 25′ dble. roll	$3.40	$3.25	$2.80
8mm x 25′ dble. mag.	4.00	3.85	—
16mm x 50′ mag.	6.00	5.75	—
16mm x 100′ roll	8.75	8.50	7.40
35mm x 20 exp.	3.00	2.85	2.00
35mm x 36 exp.	4.50	—	3.45

FRESH MOVIE FILM

1955 dated, fast, fine grain, panchromatic ASA 50
Prices include new fast processing service.

8mm x 25′ dble. roll $1.15
16mm x 50′ mag. 1.90
16mm x 100′ roll 2.75
16mm x 100′ Kodak Plus X 2.95
16mm x 50′ roll, Plus X 1.65
16mm x 50′ Kodak Super XX 2.10

BUY SIX . . GET ONE EXTRA FREE

FRESH COLOR, 1955
Day. or Tung. 35mm x 28′ factory packed, notched and tongued, makes 8-20 exp. Cartridges List $9.95, $7.95

AERO EKTACHROME ASA 100
Shoot color at B&W speeds at a price BELOW the cost of B&W. Made by KODAK for U.S. ARMED FORCES.
35mm x 20 exp.—$1.55 ea.
35mm x 36 Exp.—$2.25 ea.
Processing included.
Buy 6—Get ONE FREE
35mm x 40′ BULK $5.95

ANSCO COLOR
35mm x 100′, Type 234 Tungsten only....$22.00
Same, Type 235 Daylight only.... 25.00
35mm x 50′ Tung. 11.49
35mm x 50′ Day..12.95
35mm x 20 exp. Cartridges, Tungsten....3 for $2.75. Daylight....$1.20 ea.; 6 for $6.60. Outdated .....35¢

35mm CINEKROME
New wonder color neg. film. Day. or Tung.— You get 20 color negatives plus 20 full color transparencies mounted . . . $2.45 ea.—3 for $6.50

COLOR-FILM MFR. PACKS UNDER AWON LABEL!!!
Completely FRESH. Price includes Processing. You SAVE BIG MONEY on AWON'S ability to buy and sell in QUANTITY. The PRICE PROVES IT!

8mm x 25′ dble.
$1.98 each.....3 for/$5.75.....6 for/$11

35mm x 20 Exp.
$1.79 each .....3 for/$5.00.....6 for/$ 9.75
16mm x 50′ Mag .....$5.25.....3 for/$15
16mm x 100′ Roll.....$7.25.....3 for/$21

35mm Fresh Bulk Negative
Kodak Plus X, Super XX, Kodak Weston 24 or Dupont #2—100 ft. only.....$2.70 ea.

35mm x 20 Exp. Cart.
Plus X or Super XX.....4 for $1.00

16 x 100′ Negative
Kodak XX or Kodak Weston 24.....$2.00

SPECIAL! Limited!
B & W—ASA 50 or 100

BULK MOVIE—Weston 50

Camera spooled . . . No processing
8mm x 400′ dble $4.95
8mm x 100′ dble 1.49
8mm x 25′ dble (8 x 25) 7 for price of 6!.....49¢

C*R*A*Z*Y P*R*I*C*E*S!!!
All 16 x 100′ Camera Spooled. But remember! No Processing, and Postage IS Extra!

SIZE	54 Roll Container	27 Roll Container	15 Roll Container
16mm x 25′	$ 8.95	$ 4.95	$ 2.75
16mm x 50′	19.95	10.95	5.95
16mm x 100′	49.50	29.50	17.95

BULK ANSCO COLOR

Processing not included
16 x 100′ $5.95*
16 x 50′ 2.19
16 x 50′ Mag 2.95
*Processing included on 16x100′ at $5.95 only

MAKE YOUR OWN

Save, SAVE, S-A-V-E! Cut your own! . . . Save up to 80 percent!

AERO EKTACHROME, WESTON 40
5¼ inch x 20′ (Makes 60 sh. of 4 x 5).....$ 6.95
9¼ inch x 40′ (Makes 48 sh. of 8 x 10)..... 19.95

⅓ OFF! It's AWON'S
No. 499—35mm. COLOR OFFER!
Try a "Deal"! SEE AND SAVE the difference!
20 exp. Cinekrome.....$3.00**
20 exp. Ektachrome..... 1.79*
20 exp. Natural Color..... 1.98**
Regular Total.....$6.77
"499 OFFER" Yours for $4.99
**Mounted & Processed *Process Only

- 2¼x3¼ Dover, dtd. 12/53, 24 sh....49¢; 3 for $1.29
- 8mm mag. B&W, proc. incl.....$2.00
- 16 x 100′ Bulk Ansco (No Processing).....$5.95
- 16mm x 50′ mag. O.D. SUPER XX KODAK proc. incl.....$3.00
- Cardboard Stereo Mounts 100 for.....$4.00
- Ansco 35mm Paper Mounts . . .100.....$1.00
- Daylight BULK FILM LOADER.....$4.95
- 35mm 20 Exp. Kodachrome Rehands (Kodak Processing, 75¢) $1.50
- Roll 828, 616, 620, 127, 828.....6 for $1.00

Fast delivery guaranteed! All parcels double-insured!
REPEAT orders handled just as efficiently.

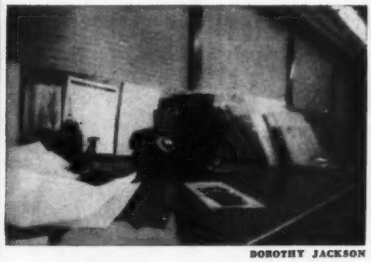
Please include postage with all your orders.
20% DISCOUNT on all new cameras, projectors, etc.
Before you buy . . . get our low price . . . write now
AWON FILMS
Dept. M27, 1180 Broadway, New York 1, N. Y.

COFFEE BREAK

(Continued from page 16)

to four minutes were needed under average light conditions. (The company does not supply a tripod.)

However, if you should hanker for a Pinon, the Taylor-Merchant Corp. at P.O. Box 52, Cathedral Station, New York 25, N. Y., will be glad to supply you at 9½¢ per camera. You get a good discount if you order over 100,000. They're a penny cheaper that way. And in any size order over 20,000 you can have a three-line message printed on the camera body free.



DOROTHY JACKSON

Desk still life. Exposure: 4 minutes.

FEATHERING YOUR NEST • • •

You don't have to be an ornithologist to be bird-happy. This month's picture section, pages 64 to 73 proves to some extent, in color and black-and-white that birds can make a picture where no picture was before. So crane your neck upwards (no pun intended) and seek the feathered friends aloft. If they prove a bit camera shy, try salt.

COMING NEXT MONTH • • •

• *Karsh Outdoors.* You've probably seen few photographs, with the exception of portraits, done by Yousuf Karsh. For the past few years he has been engaged in a fascinating photographic project—the documentation of the great Canadian cities. His outdoor work is as excellent as his portraits. Here is a 12-page portfolio you won't want to miss. Exclusive in the U. S.

• *Kids on a Farm.* Good subject, photogenic location. Edward Lattau's special approach, from which you will learn much.

• *How Amateurs Sell to Newspapers.* There's a growing demand from newspapers and press services for amateur's work. How you should go about selling your pictures, the kinds of picture papers want, examples of photographs they have used. Taken from a survey of more than 100 major newspapers.

• *The Omega Camera.* Simmon Brothers, Inc. have for years been known for the excellence and precision of their enlargers. MODERN has been fortunate enough to obtain one of the first production models of their new Omega Camera. This won't be just a run through of specifications, but the results of real field and lab tests carried on for months.

FEININGER

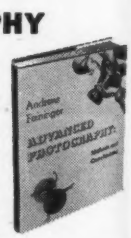
THE WORLD'S FINEST PHOTOGRAPHER SHOWS YOU THE SECRETS OF BETTER PICTURES

1. SUCCESSFUL PHOTOGRAPHY

A Complete Home Course in the Mechanics, Techniques and Applications of Photography

• For the beginner with a box camera or the expert with a Rollei — here are special skills and techniques shown clearly and concisely in a practical, inexpensive book. Basic information on choosing a camera and lens, composition secrets, developing and printing, etc. 32 pages of magnificent pictures, numerous diagrams. $3.95

2. ADVANCED PHOTOGRAPHY



Methods and Conclusions

• New skills for the skilled photographer—this indispensable book will astonish you as it reveals undreamed-of possibilities for your camera. Here is an effective technique for turning familiar objects into vivid, imaginative, exciting photographs. Over 300 photographs. $7.50

3. SUCCESSFUL COLOR PHOTOGRAPHY

• The first moderate-priced book on color photography—and one of the *best* in the field. Absolutely complete, this workable manual gives you hundreds of practical tips for using color to its full advantage, for taking perfect color pictures every time. 16 pages of color photographs. $4.95

4. and that established classic . . . FEININGER ON PHOTOGRAPHY

Hundreds of illustrations. $6.95

TO MAKE YOUR PICTURES BETTER, CLEARER, MORE EXCITING—ORDER THESE BOOKS TODAY!

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Please send me my copy of
..... #1 @ $3.95 ..... #3 @ $4.95
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.....I enclose payment .....Please send C.O.D.
Name.....
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City.....Zone.....State.....
Add 3% for delivery in New York City.

Closeups

are simple and inexpensive, when you buy your closeup accessories from Spiratone, the only firm specialized in low-cost closeup photography equipment.

deluxe COPYING STAND $9.95

Designed by us for use in conjunction with closeup lenses, extension tubes, bellows attachments, to complete with a moderate investment, your closeup and copying equipment. Strong enough for a 4x5", yet compact in storage (two-piece post) and equally well suited for copying, medical, scientific work and movie titling. Camera bracket permits centering of camera over subject. 15x18" metal baseboard practical for large originals. 1½" diameter pole is 38" high. *Shipping Weight 11 lbs.*

Gooseneck LIGHT ATTACHMENT $5.95

With C clamps, fits copystand or enlarger pole. 2 bullet reflectors. $1.69 add'l.. Ship. Weight 4 lbs.

A Spiratone Exclusive 6 PIECE EXTENSION TUBE SET $7.95

For EXA, KINE EXAKTA.

The biggest bargain ever offered in Kine Exakta Extension Tubes — two metal adapters and four metal tubes (5mm, 15mm, 30mm, 45mm) provide the greatest possible range of closeup work, from a 3.4 reduction to a 2.2 magnification! Precision made to please the most meticulous Exakta owner. Shpg. Chg. 30c

Parallax-Correcting Close-Up Sets for

ROLLEI
CIRO
ARGO
UNI, IKO
GRAFLEX
KODAK
and other twinlens

REFLEX CAMERAS

PLUS 1 SET $3.95; PLUS 2 and 3 SETS, $4.95 ea.

Set consists of matched closeup lenses for taking and viewing lenses, including parallax-correcting prism. Only we offer you these extremely useful, in fact indispensable sets, at a fraction of the usual cost—yet unconditionally guaranteed. Lenses fit standard filter-holders — specify if you have Ser. V or VI. Parallax-correcting lens requires Series V holder for viewing lens, available from us. For Kodak Reflex, Graflex 22, Ricohflex, Ciroflex, Ikoflex $1.00 for Rollei bayonet f:3.5 $1.75; for Argoflex, Uniflex (set-screw) $1.40. *Ship. Cost ea. set 10c*

CLOSEUP & EXTREME CLOSEUP LENSES for Every Camera

Fit standard filterholders. Plus 1, 2, 3, 4, 5, 6 mounted in metal rings: Complete with simple-to-follow instructions.
PLUS 1 (20" to 38") for portraits, baby shots.
PLUS 2 (13" to 20") for head-and-shoulder shots, copying, child portraits.
PLUS 3 (10" to 13") for copying photographs, *etc.*
Series V $1.00 ea., Series VI $1.25 ea. VII, $2.00 ea.
DELUXE STYLE, made by famous mfr., each lens neatly engraved with diopter power:
Ser. IV $1.15, Ser. V $1.39, Ser. VI $1.59, Ser. VII $2.39.
You can get as close as 8" with a Plus 4, 7" with a Plus 5, 5⅝" with a Plus 6 and 4" with a Plus 10—or even to within 3¼", if you use two Plus 6 lenses in conjunction with each other, by means of a double retaining ring. And prices are quite low:
Series V Plus 4, $1.75; Plus 5, $1.95; Plus 6, $2.25; Plus 10, $2.65; Dbl. Ret. Ring 85c.
Series VI Plus 4, $2.00; Plus 5, $2.30; Plus 6, $2.75; Plus 10, $3.25; Dbl. Ret. Ring 95c.
Ship. Ch. 10c (Min.)

FOCUSING EXTENSION TUBE $9.95

for Kine Exakta, Praktica, Contax S, Leica

Operating like the focusing mount of a lens, these tubes allow a range of 20mm, with no blind spots. Leica tubes are engraved, indicating proper distance from lens to subject. Focusing tubes can be used alone or, if you already own a set of tubes, you will find the focusing tube a most valuable addition to your closeup equipment.

COMBINATION OFFERS:
Focusing Extension Tube PLUS 6-pc. KE extension set $15.95
or 4-pc. Praktica extension set $14.95
or 3-pc. Leica extension set $13.95

MINUS LENSES for telephoto effects

In conjunction with your bellows unit or extension tubes. Minus lenses will effectively produce telephoto effects—a Minus 4 lens will make your 135mm lens into a 270mm lens! Use several Minus lenses in conjunction with each other for varied effects.
Available in Minus 1, 2, 3 and 4 — select any three (prices per 3): Series V $3.60, Series VI $4.35, Series VII $6.00. Sh. Ct. 10c

FREE with orders over $3.00, or send 25c for CLOSEUP DICTIONARY, the only complete compilation of closeup terms, simply defined.

POLARIZING FILTER Series V $2.49

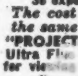
Ser. IV $2.00 — Ser. VI $2.98 — Ser. VII $3.98
The only sky-filter that can be used with color! Helps eliminate reflections in water, show-windows, landscapes, increases contrast between sky and clouds. Recommended for use with Kodachrome, Anscocolor and all black and white films. Fits standard filterholders.
Formerly, you had to pay $6.75 for a Series VI, $5.75 for a Series V polarizing filter—Spiratone brings your cost down to less than half!
Polarizing filters are delivered in leather-like snap-button cases (except as below) at no extra cost.

SALE IN OPTICAL GLASS — FILTERS AND CLOSEUP LENSES

Every filter mounted in metal ring, ground and polished. Choice of medium yellow, orange, green, red, haze, skylight, Type A or Photoflood conversion, UV15, UV16, UV17, PLUS 1 (20" to 38") PLUS 2 (13" to 20"), PLUS 3 (10" to 13"). Shipping Cost one to six filters 10c.

Ser. V ea. . $1.00
Ser. VI ea. . $1.25
Ser. VII ea. $2.00
Avail. in "Deluxe" only: Lt. yel., lt. green, infra-red, #10, #11, #12, #2A, #2B, #85B, #81, #81A, B., C, D, EF, 1-D, 2-D, 82A, and all of above.

DELUXE FINISH (made for us by one of the best known filter mfrs. in this country).
Ser. IV ea. $1.15
Ser. V ea. $1.39
Ser. VI ea. $1.59
Ser. VII ea. $2.39
Ser VIII and IX available—state needs.



FREE on request: Famous Make Filter Compartment Case with purchase of 4 or more Ser. V or VI filters. (Incl. polarizing) and closeup lenses. Cases cost regularly $1.50 (Ser. VI), $1.25 (Ser. V).

Black and White 35MM FINE GRAIN SERVICES

Spiratone 35mm services are used all over the world. They combine extreme economy with expert workmanship and the use of the best materials. Each negative individually exposed on the proper contrast paper.

"SUPERB" Prices below include postage.
Ultra Fine Grain Processing and 3¼x4½ doubleweight velvet enlargements, 20 exp. roll. $1.33
36 exposure roll $2.08 — 65 exposure roll $4.15

"MASKOSPOT"
The most highly-perfected 35mm service. Ultra Fine Grain Processing and enlargements on doubleweight velvet or singleweight glossy (please specify which) paper.

	3¼x4½	3½x5	4x6
36 exposure roll	$2.60	$3.12	$3.66
20 exposure roll	1.66	2.08	2.35

"EXCELSIOR"
Ultra Fine Grain Processing and 3¼x4½ glossy enlargements. 20 exposure roll. $1.15
36 exposure roll $1.83 — 65 exposure roll $3.60
The cost of reprinting uncut developed rolls is the same as that for undeveloped rolls.

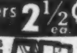
"PROJECTION POSITIVES"
Ultra Fine Grain Processing and b & w transparencies for viewing or projection without affecting your negatives. Each negative is individually exposed on f.g. safety film. 20 exposure roll. $1.05
36 exposure roll $1.55 — 65 exposure roll $2.81
FREE 2x2" FOLDING SLIDE VIEWERS (1 with 20 exp., 2 with 36 exp. roll), if you order PROJECTION POSITIVES together with Excelsior, Superb or Maskospot service. *Ask for price list on b&w, color services.*

While they last—no more can be made to sell at that price!

CLOSEOUT SPECIAL: 2x2 SLIDE PROJ. $7.49
All metal, compl. with 100 wt. bulb, concentrating condenser, color-corrected 4" f:3.5 lens. Streamlined and efficient. *Sh. Wt. 4 lbs.*

2x2 Glass Slidebinders 2½¢ ea.

Comparable to 6c Slidebinders — In lots of 200

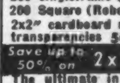


The biggest bargain in quality slidebinders ever offered and one of the finest methods of mounting transparencies (35mm Argus, Leica size) between glass! Pregummed Fibreboard, self-centering of slide, provision for type-on titles, dustproof, lintfree, shockproof—all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? 200 for $5.00. Ship. Wt. 5 lbs. 800 for $18.95
Sample package of 20 2x2 glass and 3 2x2 metal binders, postpaid............ $1.25
200 singleframe (Mercury) Masks $1.75 } Masks fit glass
200 Square (Robot, Tenax) Masks $1.75 } & metal binders
2x2" cardboard mounts for single frame (Mercury size) transparencies 50 for 55c—Ship. Wt. per 100 1 lb.

Save up to 50% on 2x2 METAL Slidebinders as low as 4¢ ea.

The ultimate in simplicity! Aluminum glass binders, may be used over and over again. Just place transparency between glass, insert in metal non-warp frame. Sample package of 18, $1.50 ppd.; 54 for $3.51; 100 for $5.95; 600 for $29.95; 1800 for $72.00.
Shpg. Wts.: 2 lbs., 4 lbs., 21½ lbs., 60 lbs.

New Mansfield SLIDEBINDER 2 x 2 and 2¼ x 2¼ $2.59



For the cleanest, the most efficient way for binding slides between cover glasses (2x2 or 2¼x2¼), it's the new Mansfield Slidebinder. While glass sandwich is held in rubber-covered viselike arrangement, tape can be rolled freely and applied to glasses. *Shpg. Wt. 2 lbs.*

2x2 ALL METAL SLIDEFILE, $2.19

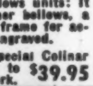
2 for $4.15 — 4 for $8.00

Accommodates 300 redimounts or 150 glass-slides. Slots prevent rattling. Index. Clamp lock and handle. *Ship. Wt. 3½ lbs. each.*

It weighs only 5 oz.! FOLDING BELLOWSCOPE $14.95

Available for
LEICA, CANON, KINE EXAKTA, EXA, PRAKTICA, PRAKTIFLEX FX, CONTAX S, D, DA, PENTACON
For Ultracloseups, extreme telephoto work, portraits, copywork, macro, medical or dental photography — there is no more versatile accessory than the Bellowscope. And now, in a space less than 2"x2½"x4" when not in use, the new FOLDING BELLOWSCOPE represents a new achievement in practical bellows units: It extends from 1½" to 5", has fine leather bellows, a geared track, positive lock, sturdy metal frame for accurate alignment. Exposure factors are engraved.
Folding Bellowscope with 105mm f:4.5 Special Colinar for a complete focusing range from 10" to infinity, and for regular telephoto work. $39.95

Three-piece EXTENSION TUBE SET for ARGUS C3



At last! Extreme closeups with your Argus C3. Set contains 5mm, 15mm and 30mm tubes, making possible 1:1 coverage. Complete with table showing lens to subject distance and coverage. *Shipping Cost 10c* $5.95

BIG—Savings on Coated, Color-corrected 8MM TELE—WIDEANGLE 'PACKAGES'

PACKAGE A 1½" f:1.9 3X focusing telephoto (clickstops, depth of field scale), plus 6mm f:1.9 extreme wideangle (six elements, clickstops, filterholder) $59.95
PACKAGE B 1½" f:3.2 3X focusing telephoto, plus 6mm f:1.9 extreme wideangle.... $49.95
MATCHING FINDERS AVAILABLE. Prices on other "packages", single lenses, finders on specific request.

7MM f:2.5 WIDEANGLE LENS for 8MM 19.95

At last—a fine 8mm wideangle lens priced within every movie fan's reach! Covers four times the area of your normal lens, makes movie-taking indoors, of large groups, in limited space or wherever greater coverage and an enormous depth of field are desirable, simple and effective. Chrome finish, click stops, D or B&H mount.

6MM f:1.9, an extremely fast extreme six-element wideangle lens with clickstops, focusing mount 6" (!) to infinity, for the demanding movie fan. Brand new, ctd color-corrected at the low, low price of $29.95

DELUXE FRENCH METAL 400 FT. REEL & CAN SETS Value ea. $1.60 — 5 sets $3.69. Specify 8mm or 16mm.

40" METAL CABLE RELEASE $1.39

Operates on any Kodak or Compur type shutters. Sells regularly for three times our price. With setscrew, for time exposures. $1.59. Shpg. Chg. 10c

Sensational Import from Germany! FAMOUS MAKE PHOTO ELECTRIC EXPOSURE METER with ER Case $8.59 ppd.

Sturdily constructed, with supersensitive electric eye for maximum range! Most compact—2"x3"x1" and light: 4 oz. Snap open protective cell cover, set desired shutter speed opposite pointer—and you are ready to read off correct opening for your film! One hand operation. One year guarantee by Spiratone and manufacturer.

RANGEFINDER $2.95 German All-Metal

Employs super-imposed image system for rapid, accurate focusing from 2 feet to infinity! All-metal construction, leather covering, modern styling. Specify feet or meters. Case 75c.

A sensational Spiratone Exclusive worth 2½ times as much! FIELD LENS—$2.00

A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing image, making the often almost invisibly dark corner images ten times brighter! No installation—just drop fieldlens onto groundglass. Postpaid. *For Rollei, Graflex "22", Ciroflex, etc.*

Lowest Prices Ever! Portable, Crystal-Beaded 30 x 40 TRIPOD SCREEN $7.69

Despite higher steel prices, Spiratone continues to offer you the biggest bargains in screens ever! Same quality as before, and as praised by thousands of movie and slidefans: Crystal-beaded pyroxilyn surface; screen raises and lowers on elevating rod, assuring positive alignment. Metal can has beautiful scratch-resistant finish. Carrying handle sets automatically for balanced carrying. Sturdy tripod is plated and has protective rubber tips. Thousands of these screens are in use, not only by amateurs, but by clubs, churches, colleges as well.

Screen Size		Appr. Shpg. Wt.
30"x40"	7.69	10 lbs.
40"x40"	9.18	11 lbs.
37"x50"	10.64*	14 lbs.
50"x50"	12.97*	15 lbs.
52"x70"	24.95*	

** These screens are shipped by us Express (freight costs collect) within U.S. — other screens can be shipped P.P. or Express.*

SILVER-SURFACE TRIPOD SCREENS, with special tightening device. THE IDEAL for all color and stereo. 40 x 40 $23.95 — 50 x 50 $29.95

LOCKSLIDE STEREO MOUNTS, 100 for $4

Sturdy cardboard mounts, requiring no pasting, making stereo-mounting really simple and fast! *Shipping Cost 45c*

STEREO COLOR SLIDES, 12 for $3.95

Breathtaking scenic stereos, taken by the outstanding photographers of our time. A selection you simply must have!

FREE FOLDING STEREO VIEWER with order for Lockslide or Slides!

for the DARKROOM ALL METAL 11 x 14 EASEL $7.69

incl. footswitch

Extra sturdy (net weight 4 lbs.!), solid frame guide on four sides for proper alignment, spring steel masking bands calibrated in inches and mm. Adjustable for all sizes from 1"x1" to 12"x15". White enameled base. Plug enlarger cord into footswitch and you are ready to dodge, vignet and fully control your 'blow-ups'. Combined Shipping Weight 6 lbs.
8 x 10 Enlarging Easel, same construction as above, with footswitch, $4.98

FINEST IMPORTED ENLARGING LENSES

2" f:4.5, coated clickstops, for 35mm $9.95
3½" f:4.5, coated, clickstops, for 2¼ x 3¼". $12.95

ELECTRIC PRINT DRIER $5.95

with two 12x17" Ferrotype Plates
Yes, Spiratone does it again! A complete, ready-to-use electric drier, with a capacity of 2 8x10 or an accordingly larger number of small prints—singleweight or doubleweight, glossy or dull finish — simply constructed, yet as efficient as units costing several times as much. Works on AC or DC. Sh. Wt. 8 lbs.

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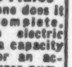

SPECIAL! $1.00 A $2.25 VALUE. *Shpg. Chge. 15c.*

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated—overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s.
Items marked 'Free', 'Premium' or 'Bonus' MUST be requested at time of purchase. Foreign orders welcome—slight extra handling charges apply.

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some "off-color" remarks

When that "prize" shot finally arrives from the processing lab, after anxious waiting, and its color is somehow all "off" . . . what do you blame? Is it the film . . . the processing lab . . . . your equipment . . . or you?

Generally, it's a combination of you and your equipment that is at fault. First, you probably weren't aware of the limitations of your camera and lens. You spent a lot of time deliberating, studying the subject, camera angles, lighting, exposure . . . all the "big" factors . . . *but never gave a thought to your camera shutter!*

Do you know whether the 1/100th second speed on your shutter consistently delivers just that, or 1/75th . . . or 1/60th? (Even a consistently inaccurate shutter is O.K. if, with a little experimentation, you compensate your diaphragm opening for the percentage of shutter inaccuracy.)

Another factor which enters into the problem of shutter accuracy is the rate of travel of the focal plane "curtains" . . . a trouble spot encountered in many "35's" with this type shutter. While not a major problem in Black & White photography, it is amplified by the narrow latitude (sensitivity to exposure changes) of Color film. How can you be certain that the rate of travel in your shutter is consistent . . . for even overall exposures of your frame?

Remember that the human eye easily will perceive a 5% variance in the colors of a Color shot, while it often misses as much as 10% variation in shades between black and white! Go a step further and consider the extremely narrow latitude of Color film, where 1/3 stop is considered a major light factor. Compare that with the wide latitude of Black and White film, and you can see the importance of shutter accuracy in Color photography. *Traditional Canon precision insures consistent performance of the Canon focal plane shutter!*

YOUR "COLOR-CORRECTED" LENS . . .

This is a popular expression, but what does it really mean? Most lenses today are color corrected . . . *to a degree!* Even the simple doublet lens will record a color scene on Color film. There is a wide area though, between the "color-corrected" lens, and the true Apochromat (free from chromatic and spherical aberration).

When a light wave emerges from a lens, is it bent, or refracted at a certain angle. Different colors bend at different angles. That is the principle that produces the rainbow . . . where light rays reflecting off the lens-like surfaces of the moisture droplets in the air, are bent at different angles, thus separating the various colored rays that form the rainbow. Rainbows are thrilling to observe in the skies, but their principle plays havoc with a lens that has no chromatic correction. In this lens, each of the color bands focuses on a slightly different plane, the violet (or blue) band focusing closest to the lens. Infinitesimal in measure, it results in a fuzzy, color-fringed image on Color film. This can be corrected in the design and manufacture of the lens!

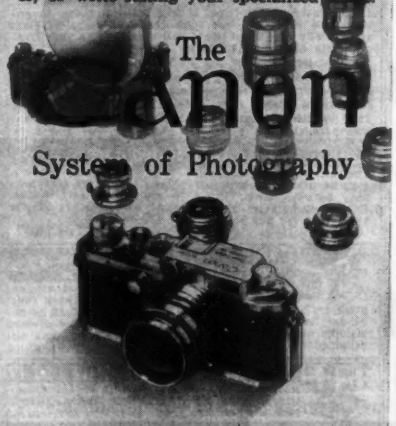
First, the design must combine the most advanced concepts of optics . . . the result of engineering theory and mathematical calculation. In manufacture, skilled optical craftsmen must combine a number of rare element glasses, the combination of which corrects the various colors to focus on a single plane, at a single pinpoint. Then, a series of exhaustive tests must be performed on each lens, after hand assembly in their multi-metal barrels. Only with stringent standards of quality, and prompt rejection of a lens below these standards . . . at every level of testing . . . can the Apochromat be produced.

THE HUMAN ELEMENT . . .

In color photography, there are many variables that enter, such as your own color perception, illumination, reflection, sensitivity of color film, processing, exposure, even the method of viewing. However, all of these factors can either be controlled, or compensated for, with a basic knowledge of the nature of color, effect of filters, choice of illumination, etc.

The human eye's sensitivity to color difference also varies to a great degree. Such relative factors as our physical condition, our experience, our powers of reason . . . all affect our perception of color. In a room artificially illuminated, we see a piece of paper and call it "white". It probably is yellowish, reflecting the yellowish electric light, or perhaps red or green, depending on the color of the surrounding reflecting areas. While we see it white, the camera eye sees it as color, and records it honestly. Since the lens is the unvariable, the uncompromising factor . . . it is imperative that your camera be equipped with the lens which will faithfully record the true color of the subject. In the final analysis, no color results can surpass the quality of the tools you use. *The name "Canon" vouches for the unvarying excellence of the photographic tool you are about to buy.* It is a symbol of quality the world-over.

For the amateur, professional, industrial or scientific user of photography in color, Canon is a requirement. Its system of 130 integrated components offers unlimited vision, boundless horizons to its user. See the Canon System of Photography at your dealer, or write stating your specialized needs.



This is part of a series of articles devoted to simple information on complicated aspects of photography. Our article, "Diseases of the Common Lens" is available on request.

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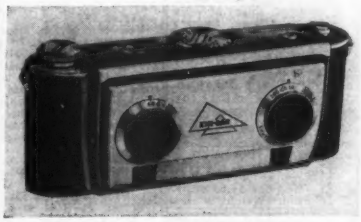
new products

Kin-Dar Stereo Camera

Ease of operation, featured in the pocket-fitting Kin-Dar stereo camera, is made possible by viewing and focusing through a single window rangefinder—view finder. The Kin-Dar is built of die-cast aluminum, and has



Steinheil-Cassar f/3.5 anastigmat lenses. Shutter speeds are from 1/10 to 1/200 plus bulb. Focusing is from 2½ feet to infinity, and lens openings are from f/3.5 to f/16. The Kin-Dar gives A.S.A. standard size pictures for mounting in 1⅝ x 4 inch standard slides.

Also featured are built in sync and flash guide, a fold-away film rewind crank, and a picture counter which indicates the number of remaining unexposed frames. Price, $99.50. For more information, write:
THE KINDER CO.
SOUTH MILWAUKEE, WIS.

Elgeet Cinematar Lenses

Two new Elgeet lenses have been designed for all D mount 8mm cine cameras. The Cinematar 38mm f/3.5 telephoto (fixed focus) has lens settings from f/3.5 to f/22. Price, $17.95.

The Cinematar 7mm f/2.7 wide angle lens covers four times the area shown by a normal focal length lens. Price, $29.95. For additional information, write:
ELGEET OPTICAL CO., INC.
835 SMITH ST., ROCHESTER, N. Y.

Ruko Zip-Pac Bags

A new line of Ruko carrying cases features zip-around openings permitting the bags to lie flat when unzipped. Luggage-type handles, moisture proof lining in imitation suede, and compart-

(*Continued on page 27*)

There is No Camera Like the

It would sound like a photographer's dream were you told of a camera that has all the flexibility of a professional view, all the hand-convenience of a 'press' camera, and the versatility of a miniature. Yet, that is exactly the way to describe the Super Technika 23.

If you are planning a new camera, you are planning for better pictures. So be sure you choose one that can handle the kind of pictures you want.

For example: if you plan to use wide angle and telephoto interchangeably with your normal lens, it is well to remember that the Super Technika 23 is the only 2¼ x 3¼ camera with a built-in single window range-viewfinder that automatically couples to all three lenses and sights the correct fields for each.

If you are going to take pictures of buildings and bridges and other architectural subjects, or if you are going to do any portraiture or still-life photography, you will need the Super Technika flexibility of back and front swings-and-tilts, in addition to drop bed and rising, shifting front. These will make all the difference in the world by correcting perspective distortion, and in focus control.

If you intend to do extreme close-ups, only the Super Technika 23 with triple-extension bellows gives you the extra magnification required. Or, if you go from vertical composition to horizontal, or vice versa, the revolving back on the '23' will permit you to do this without removing and remounting the camera on the tripod . . . and if handheld, without the awkward and uncomfortable positions required with most cameras.

If you like candid photography, you can look forward to sharper, clearer, better pictures even under light conditions that rule out slower lenses entirely. No other 2¼ x 3¼ camera can match the speed and quality of the famous Rodenstock 90mm f2.8 HELIGON lens supplied with the Super Technika 23.

No 2¼ x 3¼ camera that you can name offers so much . . . is so complete within itself, without the need for 'oodles' of costly, loose accessories. Even if you are not planning a new camera, for the sheer thrill of beautiful workmanship and design see the Linhof Super Technika 23 . . . handle it, and put it through its paces. The odds are you will make up your mind then and there that your next camera will be a '23'.

Complete with 3 matched, pre-coupled coated lenses: RODENSTOCK HELIGON 90mm f2.8, SCHNEIDER ANGULON 65mm f6.8, and TELE-XENAR 180mm f5.5, all in Full Synchro (M-X) Compur Rapid Shutters.

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No motor-winding . . . no adjusting . . . takes up to 36 color or black-and-white pictures in rapid sequence!

You press the lever on the left, and you press the lever on the right — you take the picture, the film is transported, the shutter is cocked, the exposure is counted, and you're set up for the next picture. All this in a twinkling of the eye. You never need take your eye away from the camera, you never miss the picture you want.

Combined rangefinder-viewfinder is automatically compensated for parallax, and shows the correct field at all distances, even for close-ups from 3½ to 7 feet. Speeds up to 1/500th, Time and Bulb — synchronized for all flashbulbs and electronic flash. Removable back for easy loading. Takes snapshots as well as pictures in sequence.

With Ultron f2 lens $157.50

Voigtländer ***...because the lens is so good***

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The Voigtlander COLOR-SKOPAR
. . . one of the most desirable lenses. Pin-point definition right up to the very corners of the negative. Offers greater color fidelity and naturalness.

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THE NEW

BERTRAM

2¼ x 3¼

LENSMASTER CAMERA

Why is it Called the Lensmaster Camera?

The Answer:

When you insert any one of the four available lenses into the Compur shutter, it automatically changes the Rangefinder, Viewfinder, Focusing Scale — and Corrects for Parallax!

The Result:

You considerably improve your chances of getting the picture you want when you want it — you switch from close-up to distance to broadview to panoramic pictures with one simple motion!

For the first time—a Press-type Camera with more focusing ease, more lens selectivity plus the precision of a fine 35mm Miniature Camera!

- **Synchro-Compur Shutter, 1 to 1/400th, bulb and time**
- **Synchronized for all speeds and for any type flash**
- **Gives one-to-one magnification with front and back bellows extended**
- **Full-tilting back with positive-locking feature**
- **Delayed action; rapid press opening**
- **Unique shutter setting and release knob with memory indicator**
- **Telescopic ground glass hood; dual flash brackets**
- **One filter size for all lenses, collapsible sunshade**

Send for Folder
Mail orders filled

The BERTRAM alone, of all press-type cameras, has these advanced and desirable features:

1. **Each lens is automatically connected with the rangefinder**
2. **The viewfinder automatically matches the lens in use**
3. **Parallax compensation is automatic for both optical and sportsfinder**
4. **The focusing scale which indicates the focal length of the lens automatically appears in the window**

With this *centralized automatic mechanism,* the BERTRAM LENSMASTER eliminates the various adjustments that were necessary when changing lenses. Now everything is done for you — automatically — and perfectly. The BERTRAM offers you greater speed, accuracy and versatility. You can take a close-up or switch to a distance shot with just one simple operation. Actually, this fine instrument is four cameras in one. Designed to accept all 2¼ x 3¼ Graphic accessories, and there is a built-in mask for use with the 2¼ inch square roll-holder which is such a favorite with color picture fans.

BERTRAM LENSMASTER with 105mm Schneider Xenar f/3.5 lens	**$495.00**
65mm Schneider Angulon f/6.8 wide-angle lens	**$84.50**
75mm Schneider Xenar f/3.5 wide-angle lens	**$72.00**
180mm Schneider Tele-Xenar f/5.5 lens	**$90.00**
All lenses fully coated, and with click-stop diaphragm openings	
Deluxe Combination Carrying Case	**$75.00**
Sportsfinder	**$15.00**
Telescopic Lens Shade	**$ 5.00**

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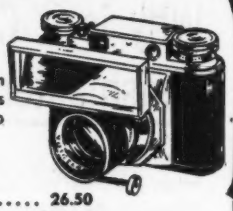
For use with any camera — movie or still. Calibrated in your choice of foot or meter scale. Including leather case. . . . **$9.90**

PROXIMETER For Close-up Photography



Uses the regular Rangefinder-Viewfinder of your 35mm Camera. Model *I* is for distances from 38 to 20 inches and Model *II* for 20 to 13 inches. Combining the two permits close-ups at 10 inches.

PRICES: *Proximeter I or II for:*

Retina	$24.95	Vitessa	26.50
Signet	19.95	Contessa	30.50
Vito III	21.95	Argus C3	24.95
Prominent	26.50	Leica with Summitar f2 Lens	30.50
Contax	40.50	Argus C4	40.50
Bolsey B2	19.95		

KAGRA BULB and TUBING

Remote Control

EXTENSION SET

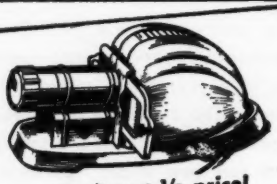
With this new accessory attached to your camera, you can take pictures from a distance of over 30 feet by merely pressing the rubber bulb. Take pictures of children in unusual posings — or of birds and animals out in the woods and fields.

Supplied with Compur-type Release, interchangeable with most standard releases.

complete with simulated leather case . . . **$10.95**

CHROME NECK CHAIN

Beautiful workmanship. Has swivel rings with positive screw-locks. Rubber grommets give camera extra protection. Measures 36" long. **$3.95**



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For 2 x 2 Color Slides

KODASLIDE POCKET VIEWER

Has ground and polished optical glass lens which gives excellent 4X magnification to slides. Attractively finished in gray and black. This handy pocket viewer folds into a compact unit to fit a purse or pocket so it's easy to take anywhere. **$1.95**

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NEW PRODUCTS

(*Continued from page 22*)

ments to hold equipment in place are also featured. The bags are made of Texon plastic (with the exception of one model, the #20).

The #10 Adjusto Zip-Pac (*P. 22*) is designed to accommodate any stereo, reflex, or 35mm camera. This model measures 10 x 12 x 5 inches, and is priced at $21.

The #20 Adjusto Zip-Pac is the same as the #10, but is made of leather. Price, $29.98.

The #11 Polaroid Zip-Pac holds a Polaroid camera with flash attached, as well as accessory equipment. Size, 12 x 13 x 5 inches. Price, $19.95.

Holding any 8mm movie camera plus film and a meter, the #12 Cine-Pac measures 6½ x 8 x 3¾ inches. Price, $8.95. For additional information, write:

RUKO CO.
3 W. 18TH ST., NEW YORK, N. Y.

Megalume I Electronic Flash

The new Megalume I electronic flash is a wet cell powered unit which is said to provide high efficiency and the maximum number of flashes per charge of its storage battery. The unit consists of a power pack with leather carrying strap, a flash head with connecting cable, and power cord. A battery is also included in the unit.

The Megalume I has an output of 100 watt-seconds, gives a flash duration of 1/2500. Recycling time is six seconds on alternating current, or nine seconds on its own battery.

Another feature of the Megalume is a vibrator which is said to be both easily obtained and replaceable, if necessary. By means of a simple accessory, the unit may be charged from an automobile battery during a car trip. Price, $159.95. For additional information, write:

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Harrison Corrector Discs

The new Harrison & Harrison Light Corrector Discs are designed to be used with the Harrison Color Meter attachment to match the color temperature of light with the color temperature of the film being used.

(*Continued on page 28*)

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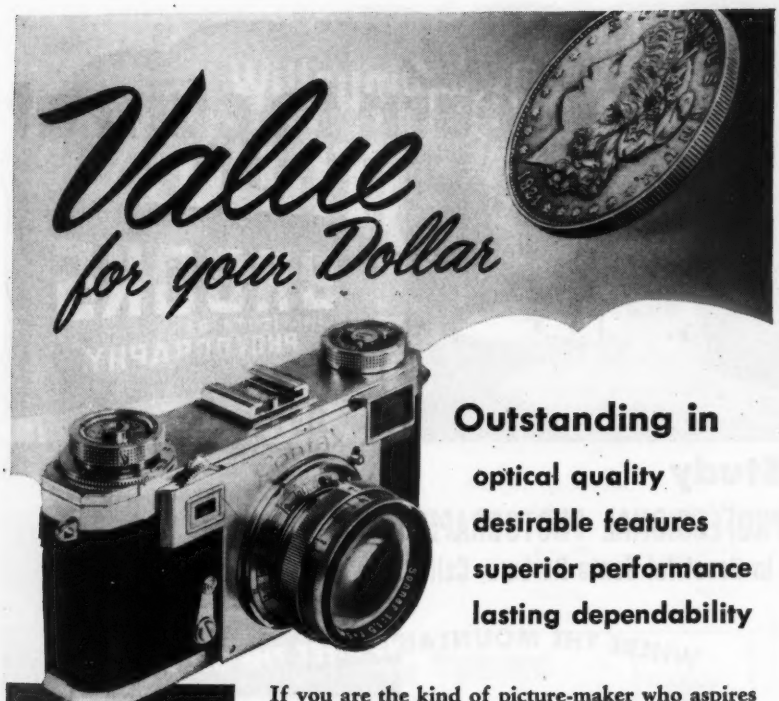

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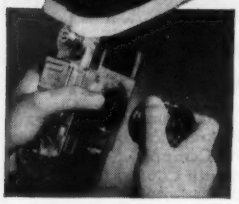
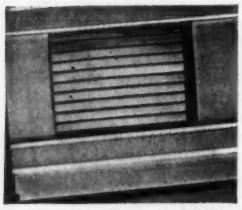
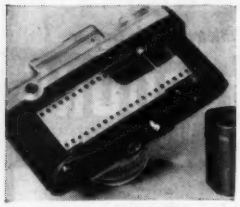
optical quality
desirable features
superior performance
lasting dependability


Quick-change Zeiss lenses in bayonet mounts.

If you are the kind of picture-maker who aspires to ever finer results and broader horizons, the versatile Contax is the camera for you. You will find, too, that this ultramodern miniature offers *outstanding value*. In design and quality of craftsmanship it is unsurpassed. You can see that at first glance. And it gives you a combination of features unmatched by any other 35 mm camera.


Climate-proof, all-metal focal-plane shutter, fully synchronized.

- Note, for example, that its rangefinder is not housed in a superstructure, but is built right into the body. That rangefinder, too, has a long-base prism, giving utmost accuracy and ruggedness.
- The back is completely removable for easy loading and cleaning. Its design permits the use of two cassettes, eliminating rewinding of film and permitting removal of exposed film in broad daylight.
- Its shutter is all metal, so designed that it remains dependable in arctic cold or humid tropic heat. Fully synchronized with speeds to 1/1250 sec.
- Its lenses have bayonet mounts for quick interchangeability and accurate seating. And don't forget, they are ZEISS lenses, renowned for optical quality and available for no other 35 mm camera.
- Two models: Contax II-a and Contax III-a, the latter with built-in photoelectric exposure meter.


Permits use of 2 cassettes—no rewinding of exposed film.

See the Contax at authorized Zeiss Ikon dealers

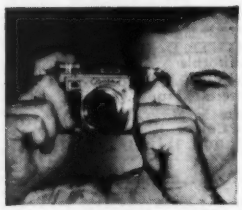
ZEISS IKON

CONTAX

MADE IN WEST GERMANY

Write for literature

CARL ZEISS, INC., 485 Fifth Avenue, New York 17, N. Y.


Rangefinder and view-finder combined in one window.

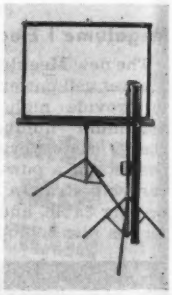
NEW PRODUCTS

(*Continued from page* 27)

Duplicated in gelatin coated acetate, the set of 22 discs is pre-cut in both sizes 5 and 6, and packaged in a handy book arrangement. Each disc, which is marked for quick identification, is separated by a tissue sleeve. After being removed by a pair of tweezers, a disc is sandwiched between two pieces of optical glass in a filter holder (which is also supplied).

The set of discs comes with the Harrison Color Meter attachment for the G. E. DW type or Weston Master II meter. Price, for size 5, $33.45; for size 6, $37.45. For additional information, write:
HARRISON & HARRISON
6363 SANTA MONICA BLVD.
HOLLYWOOD 38, CALIF.

Knox Coronet Projection Screen



Heading up a new line of Knox projection screens is the Knox Coronet. Made of glass beads applied to a heavy duty fabric, the Coronet features a locking device that locks the screen extension at any point. All moving parts are cadmium plated, and the screen's folding tripod is said to hold secure in any position. There is a sturdy carrying handle as well as heavy metal bracket which locks the steel case to the tripod when folded. The Coronet is available in four sizes, beginning at 30 x 40 inches, and is priced at $13.75 and up. For more information about Knox screens, write:
KNOX MFG. CO.
9350 WEST GRAND AVE.
FRANKLIN PARK, ILL.

Zeika f/1.0 Lens

Said to be one of the world's fastest lenses, the Zeika two-inch f/1.0 Elitar can be used as a medium telephoto with all 16mm cameras having a standard C mount. For 8mm cameras with D mounts, the new lens can be used as a long-range telephoto by means of an adapter.

Resolving power of the lens is said to be very good, and flare non-existent. Price, $295. For additional information, write:
INTERSTATE PHOTO SUPPLY CORP.
28 W. 22ND ST., NEW YORK, N. Y.

LT Developers

Featuring resistance to deterioration and oxidation, four new LT developers for prints and negatives need not be stored in brown bottles, states the manufacturer. The LT-15, for contrast work; the LT-17, for medium contrast; the LT-30, for soft work;

(*Continued on page 30*)

BRUMBERGER BULLETIN

As you know, we at Brumberger are celebrating our 50th ANNIVERSARY and we're mighty happy about the whole thing. Naturally we're proud as punch—because we like to think that our continuing search for new methods and ideas has enabled us to "build a better mousetrap", which you, the public have approved of. But we know it's not a one man job, so we'd like to express our gratitude to the photo dealers all over the country. They're the men whom you meet and deal with, and it's been their cooperation and aid that have enabled us to provide you with the finest in photographic equipment since 1904.

★ ★ ★

Next time you visit your favorite dealer, ask him to show you the new Brumberger #299 Electrical AC-DC Intercom Set. One of our newest items now available. Perfect for you darkroom bugs who lose contact with the outside world. You can connect it easily between your darkroom and any other room in the house. Clear powerful voice contact at the flip of a switch. And it's portable! Use it as an electronic baby sitter between your house and your neighbors. Just $29.95 for the complete set.

★ ★ ★

And of course, your dealer will be glad to demonstrate for you the complete line of fine Brumberger projectors. The new ROCKET shown at the right is the ideal low-cost 2 x 2 slide projector. It's the one for you if you've been looking for a 2 x 2 slide projector that's inexpensive, simple and easy to use. The Fleetwood, also shown on the right, is another Brumberger innovation. If you're a versatile color slide fan, and use more than one size camera, this is it! Designed and constructed for the finest in projection for four different slides—2¼ square, 2 x 2, Bantam, and even Single Frame of Stereo.

★ ★ ★

Say, did you know that the last week of July (25th thru 31st) is National Inventor's Week. We don't limit our inventing to one particular week, as you can well realize, but as a sort of tribute to Inventor's Week, we'd like to introduce you to one of our fine products—the Brumberger steel and glass slide binder. If you're a color slide fan, you'll appreciate this fine protection for your valuable slides. They have a simple snap assembly, that makes it so easy to take apart and re-use. For a free sample of one of our binders, send us a post card or letter, giving your name and address, and the size binder you use—35mm, Bantam, 2¼ square or Stereo.

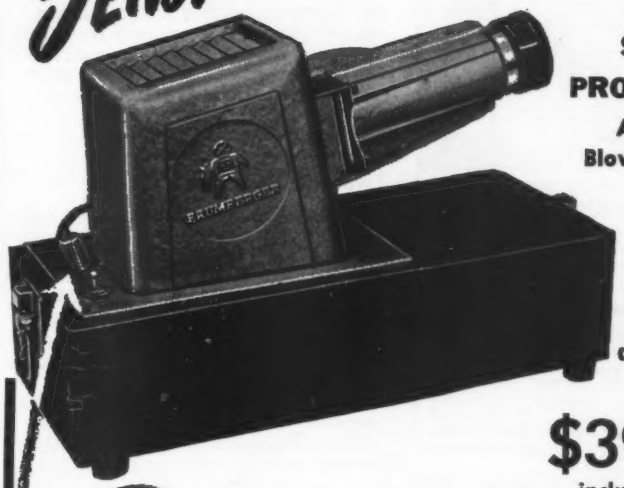
★ ★ ★

And a final quick word about two of our newest products, soon to be made available. The new "STEREO-MAT" at $39.95, a portable, self-illuminated, AC-DC, table viewer for 18 Stereo Slides, which change at the touch of a button—and the new "PROJECTO-MAT" for only $149.95, an automatic, continuous slide projector for 24 2 x 2 slides. Watch for these soon-to-be released items.

SENSATIONAL!

The New BRUMBERGER "ROCKET" 2x2" SLIDE PROJECTOR!

All Steel Blower Cooled



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Fingertip Micromatic tilting for perfect centering of picture on screen.

The Rocket is designed for easy to use projecting pleasure! No Setting up time necessary—just snap off the cover and project. Enjoy the true sparkling beauty of all your color slides with an ease you've never imagined could be possible.

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for 2¼" square, 2x2", Bantam and Single Frame of Stereo!

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- Rubber shock mounted motor
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- Lightweight all metal housing
- Your choice of one slide carrier

#1405 FLEETWOOD $69.50
with 5" f3.5 lens and 2 switch control. Blower must be on before lamp can be switched on.

#1422 RIVIERA $59.50
with 5" f4 lens and single switch. Switch controls lamp. Blower goes on when projector is plugged into socket.

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New Hyde Park 47, New York

NEW PRODUCTS

(*Continued from page 28*)

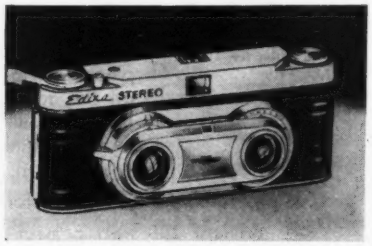
and the LT-18, for extra soft work, are claimed to develop over seventy average film rolls (7,000 square inches) per gallon of solution without requiring a replenisher. Price, per bottle of stock solution to make one quart of working solution, 75 cents. For additional information, write:

LT PRODUCTS
201 FRONT ST., BROOKLYN 1, N. Y.

Two Edixa Stereo Cameras

Featuring coupled shutter winding, exposure counting, and double exposure prevention when the film is advanced, both models of the Automatic Edixa Stereo Camera accept 35mm film. They take 16 stereo pairs on a 20-exposure roll, 29 pairs on a 30-exposure roll, and 20 pairs on a 20-exposure Stereo Roll.

Each camera has matched, coated Steinheil Cassar f/3.5 lenses, and diaphragm stops from f/3.5 to f/16. Other features include built-in sync, hinged



back, optical viewfinder, and accessory shoe which accommodates a range finder or flashgun. Each model is finished in brushed chrome and black morocco leather.

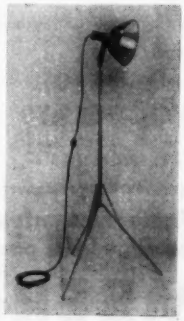
The Edixa Stereo Model IA has a Vario shutter, and speeds of 1/25, 1/50, 1/200 plus bulb. Price, $59.95.

The Edixa Stereo Model IB has a Pronto shutter, and speeds of 1/25, 1/50, 1/100, 1/200, plus bulb and self-timer. Price, $69.95.

A leather everready case for each model is available at $10.95. For additional information, write:

WIRGIN BROS.
705 BRONX RIVER RD., BRONXVILLE, N. Y.

Victor Reflector and Stand



Compactness and sturdy construction are featured in the new Victor 12-inch floodlight reflector, the AP12 Adapta-Lite. It has been designed for use with No. 2 photofloods or 3200° K lamps. Easy adjustment of the reflector is attributed to its smooth-action swivel, and compact nesting is made

(*Continued on page 32*)

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The handsome way to keep your slides handy . . .

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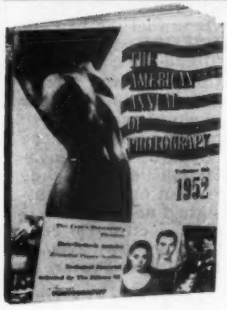

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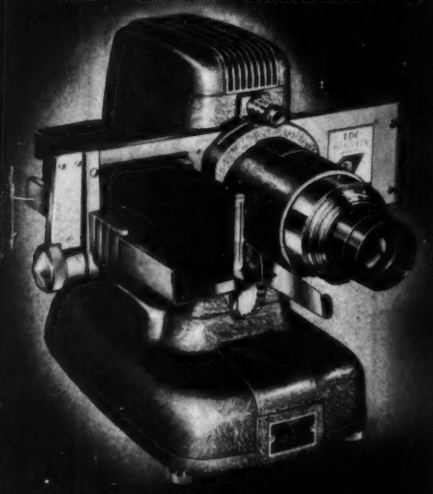
De luxe Model D



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Roller-bearing focusing is easy, fast and sure . . . 300-watt lighting and 5-inch f/3.5 coated anastigmat lens with internal baffles give you big, brilliant pictures, unsurpassed for crisp color rendition.

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THREE DIMENSION COMPANY
a division of BELL & HOWELL

THREE FIRMS TO MAKE VARIGAM TYPE PAPERS

Variable contrast photographic printing paper, made first by Defender and then by DuPont for the past 14 years under the trademark Varigam, will be manufactured by three more companies, under license from DuPont.

They are Ansco, Binghamton, N. Y.; The Haloid Co., Rochester, N. Y.; and Grant Photo Products, Cleveland, Ohio. These companies will market variable contrast papers under their own brand names.

Introduced in 1940, Varigam has been unique among American photographic papers because one sheet of it is capable of yielding any one of a wide range of print contrasts. Or, a single sheet may produce a print including several grades of contrast, with proper manipulation.

Ordinary photo papers are produced in a variety of contrast grades to yield prints of various degrees of contrast.

In the Varigam system, the contrast to be yielded by a sheet of paper is controlled by introducing one of ten colored optical filters (ranging from blue to yellow) between the light source and the sheet of paper being exposed.

NEW PRODUCTS

(Continued from page 30)

possible by removing the reflector from the hood assembly. Fifteen feet of cord, a 10-amp. switch, and a 660-watt porcelain socket comprise the reflector's electrical features.

The new Victor model S5 aluminum stand (shown with the Adapta-Lite, *p. 30*) features a spring-type leg lock that eliminates the use of thumb screws. The stand extends 10 feet, folds to 24 inches, and weighs 2½ lbs. Said to be of rigid construction, the S5 stand is engineered so that its sections will not pull apart, nor will the top section drop down out of reach.

The AP12 Adapta-Lite is priced at $12.50; the S5 stand, $19.95. For additional information, write:
JAMES H. SMITH & SONS CORP.
LAKE & COLFAX STS., GRIFFITH, IND.

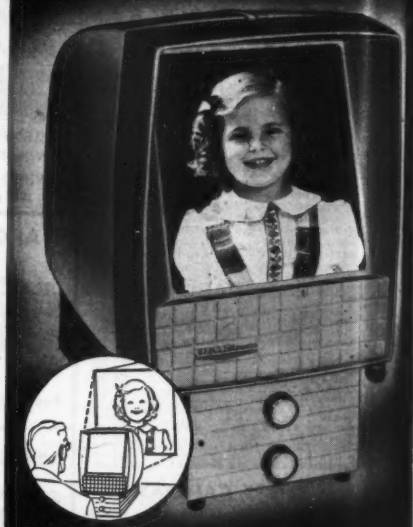
Two Nikkor Lenses

Two new Nikkor lenses have been designed for 35mm cameras. The lenses are available in either a bayonet or screw mount for use with such cameras as the Nikon, Leica, and Contax.

The 85mm f/1.5 comes with a case and sunshade. It is priced at $349.50.

The 28mm f/3.5 comes with case only. Price, $159.50. Made in Japan. For additional information, write:
NIKON, INC.
277 FIFTH AVE., NEW YORK 13, N. Y.

TDC Stere
Project-Or-View



. . . a 3-D table viewe and projector all in one!

The thrill of giant 3-D pictures in your home

Your stereo slides take on new 3-D beauty and importance either way you use the new TDC Stereo Project-Or-View.

For small audiences, you see a king-size picture directly on the 8 x 9" black viewing glass. Or for a full-size 3-D screen show, your Project-Or-View converts instantly into a projector.

It's easy to run, and the results are spectacular—thanks to twin 3" f/2.8 coated anastigmat lenses, two 300-watt lamps, twin polarizing filters and condensing systems. Adapts for regular 2x2 (non-stereo) slides, too.

A new high in 3-D showmanship...

$144.50*

For big-screen projection—
TDC STEREO-VIVID
This is the powerful 3-D projector that takes twin 500-watt or larger lamps.

$169.50*

COMING SOON—A tray-loading Selectron Stereo changer—for both the Project-Or-View and the Stereo-Vivid — to select, show and refile stereo slides without even touching by hand.

**Prices include Fed. Tax, are subject to change without notice.*

THREE DIMENSION COMPANY
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the Camera Clubs

by MABEL SCACHERI

Now is the time to take stock of your club. If you're short of black-and-white workers, here are some suggestions for attracting them.

Is there really anything to this rumor that black-and-white photography is on the wane, that camera clubs are more and more becoming just color slide clubs? I hear this statement made by many club leaders. At the same time my letter box is full of inquiries on how to handle the subject.

This may also be your problem. So why not take time this summer to consider what you did the past season in the way of photo classes. Are you drawing in new members? All clubs need them, and must continually take steps to keep the inflow equal to the outgo. Members move away, get bored, get miffed, or are just too busy. New members or prospective members usually come from the ranks of the beginners and they do want instruction.

A new angle on instruction

Yes, I know, you tried classes, and the new members didn't show up. The very ones who yelled loudest for classes in darkroom work stayed away. That is a common experience, and the answer is not to cuss the beginners but to seek the reason for their peculiar behavior.

One club I know solved the problem neatly by having each advanced worker take on three or four tyros for sessions at the teacher's own home. The students felt differently about cutting these classes than about forgetting to attend large club sessions. They knew it would be rude to stay away, and besides, they were learning a lot more from the individual instruction than from meetings of larger groups.

I have heard truly gruesome tales concerning the efforts to draw in new members by offers of instruction. One man told me about a club in Pennsylvania that arranged for a public print clinic at the studio of a commercial photographer. The local newspaper carried an invitation to all shutterbugs of the city, "Come and bring your prints for expert criticism." They bought flowers, they served cake and coffee. And how many of the local non-members showed up? Not one! It was awful.

I don't think public invitations work as well as having each member keep an eye out for struggling beginners

(Continued on page 34)

TDC Stereotone

The portable Hi-Fi tape recorder with Concert Quality performance

Make your own album of "pictures in sound"

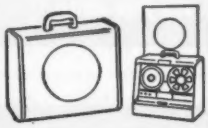
This is the new, concert-quality, portable tape recorder designed for amateur use with professional results.

Easy to use . . . easy to carry . . . the TDC Stereotone provides true high-fidelity recording and playback through the full dynamic range of audible sound, with the remarkable accuracy of ± 2db between 50 to 10,000 cycles. It's the *only* portable with a big, 10" "console-type" speaker.

Amazingly versatile, ideal for recording party fun . . . family affairs . . . concerts . . . lectures . . . meetings . . . conferences . . . sound effects . . . voice training . . . languages . . . public addresses . . . radio shows . . . TV shows . . . phonograph . . . anything in your life worth recording!

Get in on the fun. The Stereotone tape recorder stands alone in its class for fidelity, simplicity and dependability—costs only **$229.50***

2-Way Speaker
The panel with the full 10" round extended-range speaker may be either closed or swung upward, to project powerful high-fidelity sound to front or rear.



Precision Action
Tape-position indicator gives quick program reference. Two neon "beacons" give proper recording level. Electrical braking prevents spilling or damaging tape. Fast forward and rewind.

Selectric Controls
Six self-restoring, interlocked push buttons for easy, trouble-free switching. Choice of two speeds 3¾ and 7½ ips.

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Sturdy luggage-type case of lightweight aluminum contains entire unit and accessories. Carries with tape in instant operating position. Slide-away cover is self-storing.

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☐ TDC Stereotone Tape Recorder

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EDIXA STEREO

the three-dimensional color camera that brings the wonders and beauties of color stereo within the range of everyone's pocketbook

$59.95
with Vario shutter
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LENSES — Two matched 35-mm., f/3.5 Steinheil Cassar lenses, focusing from 3.3 feet to infinity. Steinheil Cassars were selected because of their peerless quality and special suitability for stereo.

FILM TRANSPORT — Rapid lever wind that transports film and at the same time cocks shutter. Film transport locks until shutter is released, preventing double exposure.

SHUTTERS — Two types of shutters are available, both of superior design and construction. Edixa Stereo Model 1A has two coupled Vario shutters with speed settings of bulb, 1/25, 1/50 and 1/200 of a second. Edixa Stereo Model 1B has two coupled Velio shutters with speed settings of bulb, 1/10, 1/25, 1/50, 1/100 and 1/200 of a second. Both models have a coupled body shutter release for non-shake, easy operation.

FLASH — The Edixa Stereo has built-in synchronization for both regular and electronic flash. All Class M bulbs, including the high-powered midgets, can be synchronized at 1/25 and 1/50 of a second. Electronic flash can be synchronized at all speeds.

OTHER FEATURES — Direct, eye-level viewfinder. Exposure counter. Built-in shoe for rangefinder. Hinged back. Body of die-cast aluminum, finished in satin chrome and black leather. Tripod socket.

See the new, pace-setting Edixa Stereo at your dealer or write for information.

WIRGIN BROTHERS U.S.A. Office: 705 Bronx River Road, Bronxville 8, N. Y.

CAMERA CLUBS

(Continued from page 33)

and leading one by the hand to the next club meeting. And here's another thing. No matter how often newspapers tell readers that they can just drop in at the club meetings listed—that no tickets are needed—they still feel as though they ought to have tickets or some formal invitation.

All right, then, give them tickets. Have some printed up. Put them in a neat-looking box with a small attractive sign on it, and ask a camera store to put it on a counter, perhaps the one where they sell film. When the takers visit the club, bearing the impressive, unnecessary ticket, have them write their name and address on the back. Then start sending them your club bulletin. If you are cordial some of these visitors are likely to return.

Try a picnic or a contest

Another good stunt might be to announce a shutterbug picnic, open to the public, come one come all. Miss Lily Belle Fairlady, local dancer, and also Joe Clown, known as a funny fellow, will appear in costume and pose for the camera fans. I know such pictures are usually appalling, but the idea of costumed models has a deep appeal to the tyro. Make it a hi-jinks affair.

A second way to attract new members would be to sponsor a photo contest, perhaps with the co-sponsorship of the local paper or a camera store. Prizes may be offered for the best landscape, vacation shot, picture of a child, a pet—any classifications you think would be attractive. Club members would serve as judges. And if you can't get at least the prizewinners to join the club, you do indeed need some lessons in salesmanship. You could even work this contest idea in connection with the picnic just mentioned.

How about a boat ride?

Instead of a picnic, you might arrange a boat ride, provided you live in the right kind of place. The advantage of the boat ride, open to the public, at a popular price, is obvious. You have your prospects in captivity. At your leisure you can give them a non-high-pressure pitch about the joys of camera club membership, help beginners with exposure advice, suggest subjects and composition devices.

Of course, it may be that in your community you can't do any of these summertime things for attracting new club members. Everybody is out of town, or off on vacation. But now is the time to take inventory of last season's successes and failures, to ponder causes and consider human nature as it shows up in a camera club. That's the trouble with camera clubs, they are made up of people. And people, you know, while they are often a pain in the neck, are also darned interesting creatures, don't you think? If you don't then I guess you shouldn't be an officer in a camera club.—THE END

Introducing the ONE camera
that *automatically* produces sharper pictures
easier and faster...

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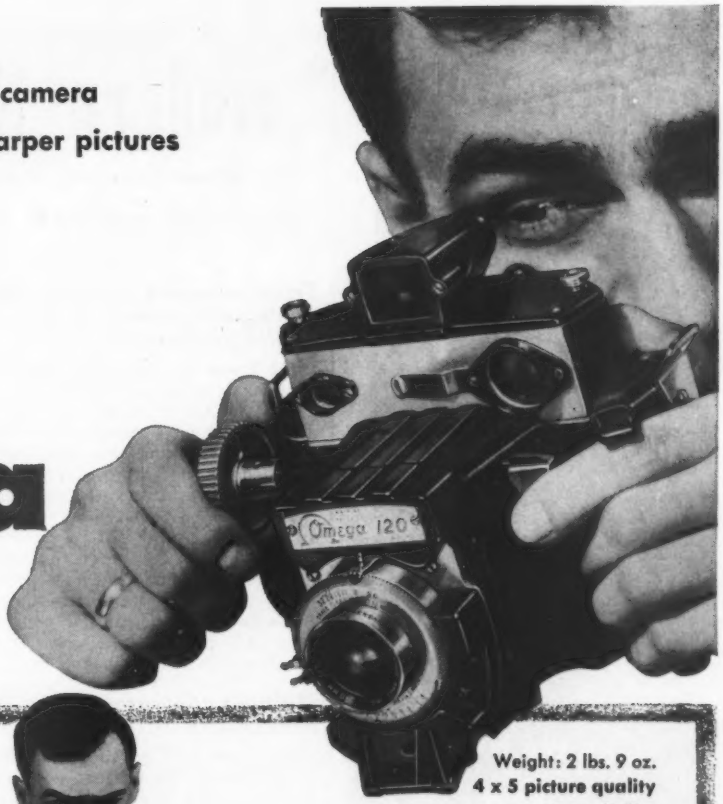
omega 120



Weight: 2 lbs. 9 oz.
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FEATURES THAT MAKE THE OMEGA 120 THE ONE CAMERA FOR YOU

① Finest available 90mm f/3.5 lens of highest resolving power, especially designed by Wollensak, in scientifically designed camera produces sharper pictures.

② Oversize, bright and super-sensitive rangefinder for easier and faster focusing, sharper pictures.

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④ 2¼ x 2¾" neg. size, 4:5 proportion. 9 exposures on No. 120 film. Matches proportions of enlarging paper for easy composition and sharper pictures.

⑤ Human engineered all metal camera body and controls give you steady, natural, two-hand operation for sharp pictures, easy handling, and fast action.

⑥ Fully automatic for effortless, errorless operation and for rapid-sequence and rapid-action photography of superior picture quality.

OMEGAFLASH ATTACHMENT
Permits six automatic flash exposures in rapid sequence; synchronized to both shutter and Autofilm Transport . . . **$49.50**

Advances and improvements in camera optics have progressed much more rapidly than improvements in camera design. As a result, cameras often fail to produce, with consistency, the fine picture quality of which the lens itself is capable. The OMEGA 120 CAMERA was designed to solve this problem effectively—producing uniformly superior results, of 4 x 5 picture quality on 120 film, automatically and consistently! Its new design also makes it extremely simple to operate, facilitates easy, rapid-sequence photography even under difficult conditions. Camera exclusive of accessories, but including Federal Excise Tax . . . $239.50.

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NORWOOD DIRECTOR Color-Matic

The Director COLOR-MATIC is the only meter that makes it a simple matter to take perfect color exposures all the time. That's because of the exclusive COLOR-MATIC feature that does away with dials, gadgets and computing tables. It's as easy as telling time.

The COLOR-MATIC also has the advantage of the exclusive Photosphere for incident light reading, an advantage that still further simplifies picture taking while, at the same time, assuring utmost accuracy. Tens of thousands of Hollywood professionals, commercial photographers, TV men, amateurs daily depend upon this meter—for both color and black-and-white. Sooner or later you, too, will get a Director COLOR-MATIC—why wait? Only $32.95 complete with Photosphere, Photogrid and Photodisk.

"The Standard of the Studios"

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DIRECTOR PRODUCTS Corporation

570 Fifth Avenue, New York 36, N. Y.

modern STEREO

BY TOMMY THOMAS

Tricks in stereo photography require only simple props plus a little imagination

"It looks so real! You almost expect the people to start talking to you." I'm sure there's hardly one of us in stereo who hasn't heard some variation of this expression when a friend has been shown our stereos for the first time. Some of this original enchantment is to be found in the world of trick photography. With a little imagination it's possible to come up with all sorts of "impossible" stereo shots. So, we'll delve into a few of the easier illusions this time, and if your reaction calls for it we'll get ourselves involved a little deeper later on.

Multiple exposures with a black background

The one item in the stereo magician's bag of tricks that is most important is the black background. The fact that an *absolutely black* background will not register (therefore, will not expose) on film is the number one "secret" behind many of the effects that appear so mysterious to those not in the know.

The effect in Fig. 1 is easy to duplicate by double-exposing your model in front of a black velvet background. First, the young lady was photographed close and "peeking in" as seen at right. Then she moved further back

1. Doubly exposed film shows model peeking in at right. For second exposure on same film she moved back, left.

and left as the camera shutter was re-cocked, the flashbulb renewed, and the camera set for the new camera-to-subject distance. The second exposure —made on the same film—completed the "twins."

When trying this type of photo for the first time, you may wish to start by having your subject remain at the same distance away from the camera for both poses. A suggestion: Have her holding a lighted match, lighting her "twin's" cigarette. Then experiment, placing the images at different distances, and finally, see how *many* images of the same person you can get into one stereo without too much overlap, thus destroying the effect.

This same effect could be created *outdoors at night,* it should be mentioned to those of you who may like the idea but haven't access to an expensive black velvet backdrop. Just stay away from give-away background objects and instead of posing your model upon the floor or ground, use a table or a box completely covered in front (facing the camera) with black velveteen. You won't need a very big piece of this cloth and, with the black of night completing the black backdrop effect, you'll be able to match the results without black velvet.

Divided view of scene helps prevent overlapped images

Taping a thread over the front of the camera viewfinder, as shown in Fig. 2, *page 38,* divides the viewfinder scene in two and is suggested as an easy way to prevent your images from overlapping each other when taking the two exposures. Also, if you draw a rectangle on a piece of paper (make the rectangle any convenient size and of a shape to correspond with the outline of your viewfinder—sort of a "tall square") and then sketch in where you want the two or more images to be, you'll have the double advantage of being able to show your model exactly what you have in mind, and make it that much easier for you to correlate the various images when taking the picture. You can place the thread in any position: vertically, as shown, horizontally, or diagonally or any way at all. Or you may wish to use more than one thread. For that suggested shot of one "twin" holding a match to the cigarette of the other, for example, you will want to use *two* threads which, when seen through the viewfinder, "criss-cross" the end of the cigarette . . . making it easy to register the two exposures together. Be sure to have your camera on a tripod for stereos like these.

(Continued on page 38)

News about Stereo Realist

by
T. Silaer

Photography is a hobby that makes friends . . . not so much among other shutter-clickers, as among those non-addicts who oh and ah at the results of the experts.

Perhaps no other form of photography brings as many praises and compliments as a series of stereo slides. The amazing impact of the third dimension in full color leads the would-be stereo fan to believe that 3-D photography is the most difficult of all the photo processes.

Why let the uninitiated labor under this erroneous impression? Why not let them share with you the same thrill of accomplishment you get when you take a good stereo shot? If you really want to make friends the easy way, introduce one of your acquaintances to the Realist "Loaner Plan." How? Simply refer them to the nearest camera shop and let the dealer take it from there! There's hardly a single Realist dealer who isn't set up to loan a Stereo Realist to any decent citizen without obligation or responsibility.

Here's How The Plan Works

Realist dealers have special loaner cameras that are covered by insurance to protect the borrower against loss or theft while the camera is in his possession. This eliminates any responsibility being incurred by borrowing a Realist.

The plan allows the user to keep the camera for a week-end or for 3 days, ample time to shoot all the film he wants for either business or personal pictures.

The Realist dealer will explain the "Three Red Dot" system, which makes this camera as easy to use as a box camera . . . the results are just as sure but far more spectacular.

There is no mystery about the "Three Red Dot" system. Old-timers will recognize it as the universal setting which gives the maximum depth of field and the correct exposure for color film on a sunny day. The big reason for this simplified method of exposure is to enable the beginner to come up with perfect results on his first roll . . . and 99% do just that!

So . . . pass the word along to those friends of yours . . . who shy away from light meters, salon enlargements, and other intricacies of 2-D photography. Three-D photography is simple, spectacular and rewarding . . . it's the form of photography in which the novice can indulge with excellent results.

Advertisement

the pioneer stereo camera

Still first choice

STEREO REALIST (ST 41)

Matched, coated 35 mm. f:3.5 lenses. Shutter speeds from 1 to 1/150th second.

DELUXE REALIST (ST 42)

Matched, coated 35 mm. f:2.8 lenses. Shutter speeds from 1 to 1/200th second.

FREE week-end trial. See your dealer. No cost—no obligation.

. . . BECAUSE:

1. Tested and proved—over 100,000 enthusiastic owners throughout the world.
2. Backed by the heritage of half a century of manufacturing the world's finest engineering optical instruments.
3. The only stereo camera with all these exclusive features: rigid lens mounting, internal focusing, parallax-free centered viewfinder, wide base split-image range finder.

STEREO Realist

Cameras, Viewers, Projectors and Accessories are products of REALIST, INC., Milwaukee 12, Wis.

NEW...FAST and PHENOMENAL!

Nikkor
85mm f1.5
COATED
The Sharpest, High Speed 85mm Lens Ever Designed

Flatly stated: there is no medium telephoto lens that compares with the Nikkor 85mm f1.5 for speed and resolution. This has been proven by conclusive laboratory tests, and confirmed in actual use.

The Nikkor 85mm f1.5 was developed specifically for the 35mm photographer . . . who must 'shoot' under all light conditions, and get needle-sharp pictures even at widest aperture. The mechanics, too, were carefully planned: lightweight alloys . . . click stops . . . rangefinder coupled . . . infra-red index . . . and most important, a durable, inconspicuous, black anodized finish, free from disturbing reflections.

Whether you own a Nikon, a Contax, Canon or Leica, there is a Nikkor 85mm f1.5 for your camera that fits accurately and couples to the rangefinder.

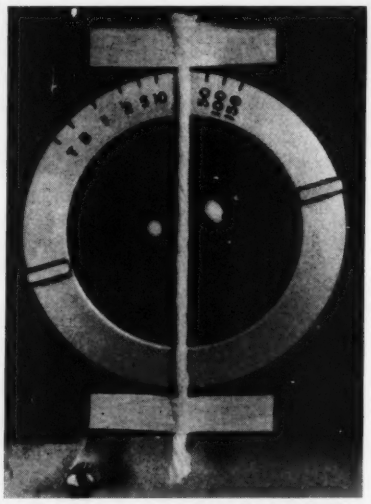
Nikon Cameras and Nikkor Lenses are made by Nippon Kogaku, Tokyo, Japan

Angle of View ..... 29°
Magnification 1.7x
List Price *with Leather Case, Lens Hood and End Caps* $349.50

See your photo dealer or write to Dept. GG-2
NIKON INCORPORATED
277 Fifth Ave., New York 16, N. Y.
NIPPON KOGAKU TOKYO

MODERN STEREO

(Continued from page 36)



2. Thread taped over viewfinder divides scene, helps avoid overlapped images.

For those of you who would rather work indoors, Fig. 3 of the little girl upon her own version of a "Magic Carpet" illustrates what can be accomplished with relatively inexpensive materials. A cushion was propped up on a large up-ended box (which in turn

3. "Magic Carpet" illusion created by cushion on black ground, back drop.

was covered on the camera side with a small piece of velveteen), a brilliant red satin cover was placed over the cushion as shown, and red balloons were anchored to the corners to give the illusion of floating. A black cloth was used as the backdrop, and that was that. The camera was backed up against the far wall and a single flashbulb was used for lighting. The two black cloths, one in front of the box underneath and the other on the wall behind "melted together," resulting in a stereo as good as could be made in a studio.

You can easily duplicate the effects shown or devise better. The possibilities are nearly endless.—THE END

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Please rush 8 Pin-Up Color Slides complete with plastic viewer. I enclose $2.00 (cash, check or m/o). 5-day money-back guarantee.

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press cameras

4x5 Anniv. Speed Graphic, f4.5 Ektar, $119.00. 2¼x3¼ Anniv. Speed Graphic rf., f4.5 Optar, $89.00. 4x5 Voight Bergheil, f4.5 rf., 165mm Skopar, $65.00. 9x12 Erneman Press Reflex, f4.5, CZ Tessar, $69.00. 4x5 Linhof Technika 6" Tessar, flashgun, $99.00. 2¼x3¼ B&J Press f4.5 Raptar, $69.00. 4x5 B&J Press, f4.5 135mm Tessar, $79.00. 2¼x3¼ Printex all metal, rf., f3.5 Xenar MX, $89.00. 5x7 Linhof, 12" Triple conv. lens, reducing back, 3 holders, $249.00. 5x7 Cycle Graphic RB triple ext., 7" triple conv. Velostigmat, holders, case, $99.00. 3¼x4¼ Anniv. Graphic 5" Ektar, rf., $99.00. 4x5 Super Linhof Technika, 2 lens outfit, latest, $295.00 4x5 Pacemaker Speed Graphic, 135mm f4.5, $189.00.

35mm cameras

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reflex cameras

National Graflex f3.5 Tessar, $39.50. Hasselblad f2.8 Ektar, $295.00. Zeiss Ikoflex III f2.8 Tessar, $119.00. Ansco Reflex f3.5 Raptar, $69.00. Graflex 3¼x4¼ D f4.5, $59.00. Graflex 4x5 B f4.5, $79.00. Super D Graflex 3¼x4¼ f4.5 Ektar, $149.00. Exakta V. P. 8cm Biotar coated, $99.00. Primar Reflex 2¼" sq. 105mm Victar, $69.00. Ikoflex I f3.5 Zeiss Tessar, $45.00. Rolleicord f4.5, $39.00. Auto. Rollei f3.5 Tessar, $109.00. 2¼x2¼ Exakta f2.8 Tessar, $149.00.

still cameras

Zeiss Super B f2.8 Tessar, $69.00. Zeiss 6x9 Maximar f4.5 Tessar, accessories, $37.00. Bantam Special f2 Ektar, $79.00. Zeiss Super Ikonta C f3.5 Tessar, $77.00. 6x9 Recomar f4.5, 3 holders, FPA, case, $39.00. Medalist I f3.5 Ektar, 69.50. Medalist II f3.5 Ektar, flash, $139.00. 620 Kodak Monitor f4.5, $32.50. 616 Kodak Monitor f4.5, $49.00.

movie equipment

Bolex H-8, 3 lens outfit, $195.00. Bolex Pan Cinor Zoom lens, 16mm, $249.00. B&H Automaster Mag. 16mm, 3 lens turret with lenses, $199.00. 16mm Victor Turret, 3 lens outfit, $139.00. Bolex H-16 Turret, 3 lens outfit, $259.00. 3" f1.9 Telephoto focusing C mount, $39.00. 16mm Magazine Simplex camera, f3 B&L lens, $19.50. 8mm Brownie Movie f2.7, $29.50. 16mm Auricon Cine Voice Sound turret model, $595.00.

lenses

Turner Reich, triple conv., 12", 17", 25" f6.8 Ilex, $99.00. Turner Reich f6.8 triple conv., 10", 18", 24", Ilex, $89.00. 450mm Mirror f5, Tele for Korelle with case, $89.00. B&L Zeiss Tessar IIB, f6.3 for 3¼x4¼, $15.00. Aero Ektar, 7½" f2.5 coated, $79.50. Alpa 90mm Angenieux f2.5, $69.00. Alpa 35mm Angenieux f3.5, $85.00. 140mm Zeiss Kipronar f1.9, $49.00. 300mm CZ Tessar f4.5, barrel, $125.00. 150mm Leitz Dimax f6.3, Ilex, $45.00. Goerz 14", f8, Gotar, barrel, $119.00. 5x7 B&L Protar V, $29.00. 4x5 B&L wide angle, 88mm, Supermatic, $90.00. 10" Tele Raptar, $79.00. 16" Wollensak Varium, f3.5 Studio Shutter, $95.00. 90mm f6.8 wide angle for 4x5, MX, $39.50. 65mm f6.8 wide angle for 2¼x3¼, MX, $37.00. 18cm Zeiss Tessar f4.5 focusing mount, $39.50. 40mm wide angle Tessar f4.5 for early Praktiflex, $49.50. 85mm f1.5 Leica Summarex, $249.00. 85mm f2 Nikkor, $89.00. 28mm f3.5 Serenar for Leica, $79.00. 135mm f3.5 Nikkor, $95.00. Meyer triple conv. Plasmat 6-8½-12 f4.5 Compur, $89.00. Ektar 35mm f3.3 for Ektra, $89.00. Ektar 90mm f3.5 for Ektra, $79.00. 250mm f4.5 Carl Zeiss Tessar Barrel, $89.00. 8" f2.9 Dallmeyer, $79.00. 240mm f4.5 Heliar coated, $79.00. 135mm f4.5 Albinar Telephoto for Exakta, $34.50. Thornton 8x10 triple conv. 4 removable lens assemblies, shutter, $79.00. B&L 12" Ic Tessar f4.5, $79.00. 12" f4.5 B&L Tessar Ic Betax, $125.00. 21" f3.8 Wollensak Vitar, Studio shutter, $75.00.

projectors

16mm Kodascope FS 10 Professional Sound Projector, 12" speaker, $189.00. SVE AK 300 watt slide projector with case, $27.50. B&L Lantern slide projector, 500 watt, $39.50. 16mm Kodascope B, automatic thread, with case, 500 watt, $69.00. Star D, 35mm and 2¼", 2 lenses, with case, $39.00. Kodak Pageant Sound Projector, 1000 watt, $249.00. Holmes Sound Projector 1000 watt, power speaker, $99.00. 8mm Kodak Brownie Projector, $49.50. TDC Stereo Viewer, $109.00.

enlargers

5x7 Solar Heavy Duty, condenser model, $89.00. Leitz Focomat, 35mm, $79.50. Elwood 5x7 Studio SP-2, $49.00. Omega D2, Omegalite, $119.00. 35mm Leitz Valoy, $49.00. Omega C 3¼x4¼ distortion control, $79.00. 2¼x3¼ Kodak Precision Enlarger, $49.00.

miscellaneous

Linhof Professional Tripod with elevator, $99.00. Braun Hobby Strobe with chargeable batteries, $39.00. Contax Microscope Attachment with viewer, $75.00. Eveready cases for most cameras, $2.95. Webcor Home Wire Recorder, $39.50. Weston 650 Meter, $5.95. Weston Cine Meter 819, $5.95. Wilcox P-2 Strobe, new batteries, $69.50. Curtis color printer, 2¼x3¼", complete, $39.50. Weston Master II meter, $17.50. f8 Hand Ariel camera, 5x7, 15", f5.6, case, $119.00. f8 Film Dryer with motor, film developing tanks, auto loading, $79.00.

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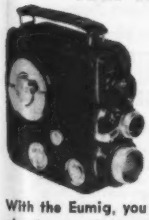

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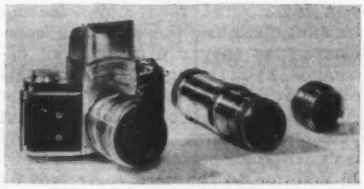

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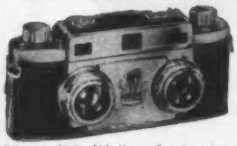

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WHAT'S AHEAD?

by LLOYD E. VARDEN

Improvements in the effective washing of photographic films

Many an amateur has been disappointed upon finding that favorite negatives had deteriorated beyond printability after a few years of storage. Almost invariably the reason for such deterioration is due to insufficient washing, although usually a more intangible explanation is trumped up.

During the recent annual meetings of the National Microfilm Association in Cleveland, Ohio, Mr. George T. Eaton of the Kodak Research Laboratories gave a very practical paper on effective methods of film washing as applied to microfilms. The basic fundamentals and factual experimental data presented by him are generally applicable to the washing of other types of film.

Main functions of film washing

In considering the functions of effective film washing it is necessary first to discuss fixation. Fixation and washing go hand in hand in producing permanent negatives, and the effectiveness of washing is dependent upon the efficacy and conditions of fixation. The fixing operation converts the unexposed and undeveloped silver halides to soluble complex compounds of silver-thiosulfate, most of which are dissolved out in the fixing bath. However, the amount left in the film emulsion layer must be removed during washing because these "silver complexes," as they are called, can decompose upon storage to form an overall yellowish stain consisting of silver sulfide. (If this decomposition is not perfectly uniform, which it usually isn't, irregular patterns of stain form.) In addition to the need for removing the "silver complexes," washing must also remove the hypo left in the film. Residual hypo can react with the silver image to cause a "faded" image of silver sulfide.

Factors in proper fixation

If the silver halides remaining after development are not converted to a soluble state, no amount of washing will assure permanency. Therefore, the fixation step is all-important. Space does not permit a full discussion of all the points stressed by Mr. Eaton, but we can touch upon a few of them.

The acidity of the fixing bath affects subsequent washing appreciably.

(Continued on page 42)

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B & H 172B, Mag. f1.9	164.95	16.50
B & H 172C, trt, Mag, f1.9	189.95	19.00
DeJur Citation, f1.9	102.50	10.25
DeJur Embassy, Mag. f2.5	106.95	10.70
DeJur Embassy, Mag. f1.9	131.95	13.20
DeJur Embassy, trt. Mag. f2.5	131.95	13.20
Revere Ranger f2.5	74.50	7.45
Revere Ranger f1.9	99.50	9.95
Revere 83, f1.9	122.50	12.25
Revere 84, trt. f2.8	122.50	12.25
Revere 89, trt. f1.9	147.50	14.75
Revere 40, Magazine f2.5	99.50	9.95
Revere 41, Magazine f1.9	124.50	12.45
Keystone K32 Olympic, f2.5	79.95	8.00
Keystone K32 Olympic, f1.9	99.95	10.00
Keystone K41 Mag. f1.9	114.50	11.45
Keystone K45 Mag. trt. f2.5	119.95	12.00
Keystone K45 Mag. trt. f1.9	139.95	14.00
Bolex L8, f2.8 Fixed focus	89.95	9.00
Bolex H8 Leader, trt. Lytar f1.9	259.50	25.95
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Bell & Howell 200 Mag. f1.9	199.95	20.00
Bell & Howell 200T trt. Mag. f1.9	244.95	24.50
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Bolex H16 Supreme f1.4	510.00	51.00
Bolex H16 Supreme, f1.5	457.00	45.70
Bolex H16 Leader Pizar f1.9	307.00	30.70
Bolex H16 Leader Lytar f1.9	269.50	26.95
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2¼x3¼ Linhof, 3 lens outfit cpld. R.F.	569.90	57.00
4x5 Crown Graphic, Optar f4.7, M-X Synchro. Kalart R.F.	284.45	28.45
2¼x3¼ Century Graphic, Graftar f4.5, Kalart RF	154.75	15.48
2¼x3¼ Crown Graphic Outfit, Ektar f4.5, Kalart RF	292.40	29.24

16mm MOVIE PROJECTORS

Keystone A82, case	139.50	13.95
Keystone K161, spliicer, case	159.50	15.95
Revere P48, 750 watts, case	182.50	18.25
Kodascope Royal, 750 watts, case	240.00	24.00
Bell & Howell 273, case	199.95	20.00
Bell & Howell Diplomat, case	299.95	30.00

SLIDE PROJECTORS

TDC Showpak, 5" lens, blower, case	52.50	5.25
TDC Mainliner, 5" lens, blower, Semimatic changer	59.50	5.95
TDC Streamliner, 500 w., 5" lens, blower, Semimatic changer	75.00	7.50
TDC Duo 500 2x2 & 2¼x2¼, 500 w., 6" lens, blower	84.50	8.45
LaBelle 55, 500 w., 5", f3.5	95.00	9.50
Kodak HiLux, 300 w., w/c	54.75	5.48
Kodakslide Master, 1000 w.	169.00	16.90
Revere 444, 300 watt, w/c	69.50	6.95

SOUND PROJECTORS

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Revere, 750 watt, w/case	325.00	32.50
B & H 285C, 750 w., w/case	449.95	45.00
B & H 202C, Recording, 750 w., w/case	719.00	71.90
Kodak Pageant, 750 w., w/case	375.00	37.50
Ampro Stylist, 750 w., w/case	419.85	41.99

ROLL FILM CAMERAS

Polaroid 95	89.75	8.97
Polaroid Pathfinder, f4.5, RF	249.50	24.95
Kodak Chevron Ektar f3.5, cpld RF	198.50	19.85
Super Ikonta B, Tessar f2.8, M-X	145.00	14.50
Super Ikonta A, Tessar f3.5, M-X	102.00	10.20
Super Ikonta C, Tessar f3.5, M-X	114.00	11.40

35mm CAMERAS

Argus C3, f3.5 case, flash	66.50	6.65
Argus C4, f2.8, synchro, w/c	92.00	9.20
Argus C4, f2.8, synchro, w/o case	84.50	8.45
Kodak Signet, Ektar f3.5, synchro	87.50	8.75
Retina IIA, cpld RF, Xenon f2, M-X	127.50	12.75
Belsey B2 Threesome, includes Camera, Case & Flashgun	66.50	6.65
Contax IIIa, Sonnar f2	381.00	38.10
Contax IIa, Sonnar f1.5	367.00	36.70
Contax IIIa, Sonnar f1.5	412.00	41.20
Exakta VX, Biotar f2, preset	335.00	33.50
Exakta VX, Angenieux f1.5, preset	359.50	35.95
Leica IIIf, Elmar f3.5	237.00	23.70
Leica IIIf, Summicron f2	336.00	33.60
Leica IIIf, Summarit f1.5	357.00	35.70
Contessa, Tessar f2.8	142.00	14.20

8mm MOVIE PROJECTORS

Keystone K109V, w/case & splicer	159.50	15.90
B & H 122 Regent, case	179.95	18.00
B & H 221 w/case	99.50	9.95
Kodak Brownie 8	62.00	6.20
Revere 85 D, case	124.50	12.45
Revere P90, case, W A lens	159.50	15.95

STEREO CAMERAS

Stereo Realist, f3.5	159.00	15.90
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Wollensak, f2.7, M-F-X Synch, w/case	214.50	21.45

STEREO PROJECTORS

Sawyer "Stereomatic 500"	177.50	17.75
TDC Stereo Vivid "500"	169.50	16.95
Compco "Triad", 500 w.	229.50	22.95
Realist 500 w., w/case	449.50	44.95

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Rolleiflex Tessar f3.5, M-X, case	239.50	23.95
Graflex 22 200 Graftar f3.5, M-X, to 1/200th	93.00	9.30
Graflex 22 400 Graftar f3.5, M-X, to 1/400th	117.50	11.75

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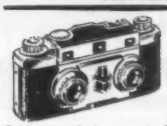

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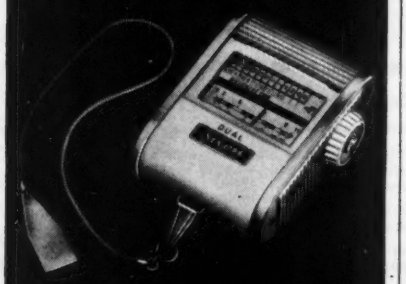

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WHAT'S AHEAD?

(Continued from page 40)

The less acid the fixer, the more efficient is the washing. Unfortunately, this effect cannot be utilized to any advantage because an acid-hardening fixer, if it is to be stable and harden the gelatin properly, must be held at a given acidity level. However, an excessively acid short-stop would cause the fixer to become too acid, which is not good. The acidity or "pH" effect does become important in treating and washing a film after fixation. This will be mentioned later in more detail.

Perhaps the most significant factor in proper fixation concerns the freshness of the solution, i.e., its silver content. As soon as a fixer begins to accumulate dissolved silver salts, its ability to dissolve further silver halides from an emulsion begins to drop rapidly. As a matter of fact, when the fixer contains but a relatively few grams per liter of dissolved silver salts it is incapable of *completely* fixing a film. It is for this reason that a double fixing bath technique is preferrable to a single fixer. The first solution removes the bulk of the silver halide and the second, which accumulates silver salts at a much slower rate, dissolves the remainder. When the first solution becomes exhausted it can be replaced by the relatively fresh second solution, and then a completely fresh fixer is prepared for the second bath.

There are many other factors that play a part in fixation: the concentration and nature of the fixing compound, the solution temperature, the time of treatment and the extent of agitation.

Factors in efficient washing

Assuming proper fixation of a film, what are the most suitable conditions and methods for assuring complete washing in a given practical time period? We can list these as follows, and discuss each separately.

1. Type of water
2. Temperature of water
3. Rate of water flow
4. Acidity of water
5. Method of pretreating film

Films are invariably washed in local tap water in normal practice. However, it has been shown that by washing films in sea water the time required can be reduced by as much as 80 to 90 per cent, assuming all other conditions are constant. Thus, it can be said in a general way that the salt composition of the wash water has a marked influence on the efficiency of washing. When sea water is used, or sodium chloride is added to the wash water, it is necessary to wash films in "fresh" water to remove the sodium chloride.

Washing efficiency increases with increased water temperature. Temperatures above 70 F are usually not advisable because of the dangers of gelatin softening, which leads to frilling, reticulation, etc. Longer washing times are necessary, however, when

(Continued on page 44)

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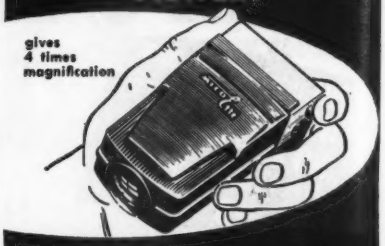

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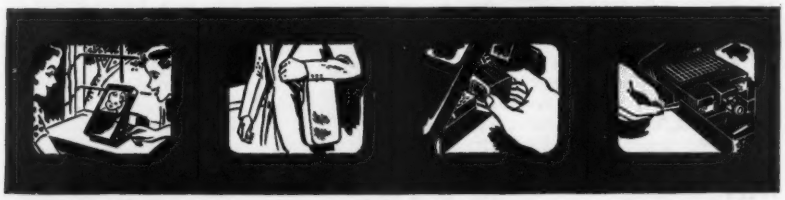

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WHAT'S AHEAD?

(Continued from page 42)

the water temperature drops below 65 to 70 F. Taking the extremes of 80 F and 45 F, about 20 minutes washing time at the higher temperature is equivalent to 30 minutes at the lower temperature.

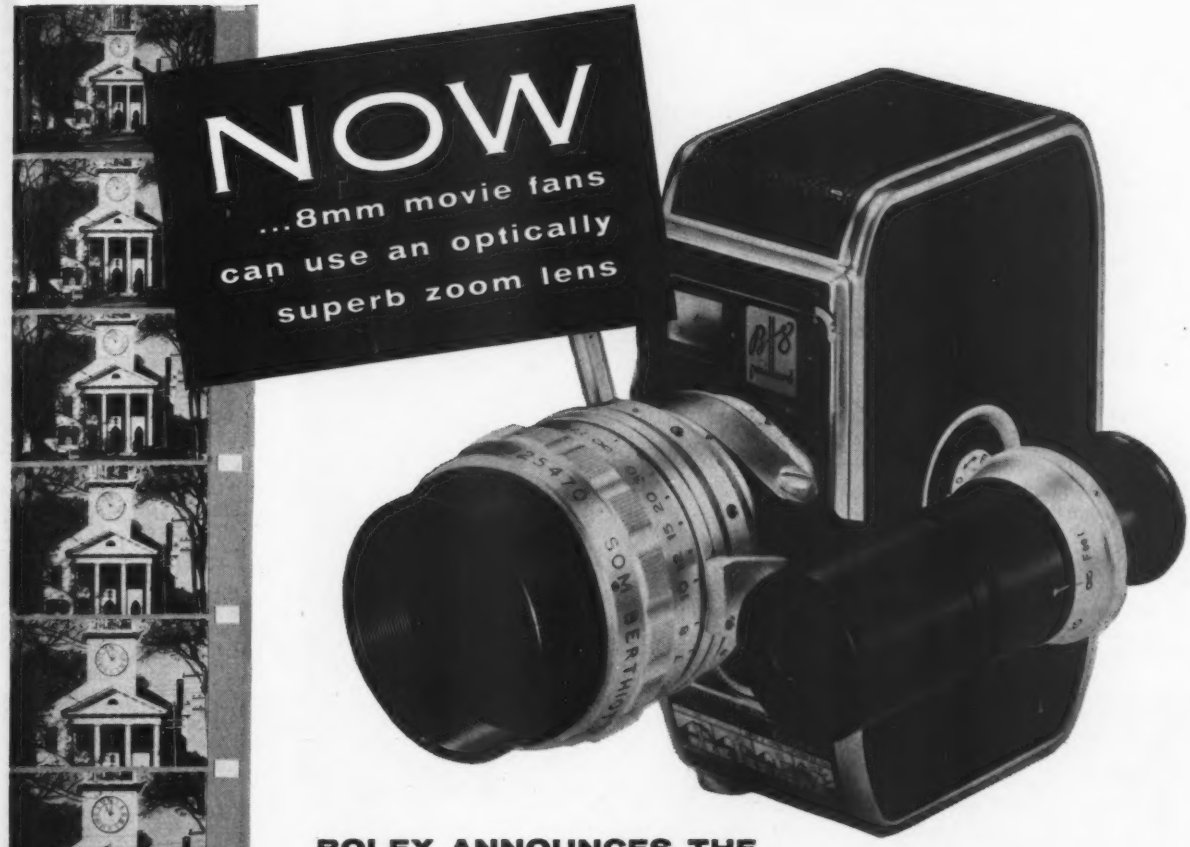
The rate of water flow is obviously important. A film placed in a stagnant tank of water will cause the water to become a very weak fixing solution, and so regardless of the time of immersion the film will contain residual hypo and "silver complexes," unless the tank volume is so enormous that the residual concentration is negligible. A complete change of water about twice every five minutes is a reasonable safeguard for amateurs. Mr. Eaton states that a complete change every five minutes is adequate, but he is referring to well-controlled laboratory conditions and continuous processing machines.

The acidity of the wash water affects the washing rate somewhat in the same way that the acidity of the fixer does. With decreased acidity the washing time decreases appreciably.

Since one seldom has control over the acidity of the wash water, a pretreatment of the film in 0.03% ammonia can be used, the time of treatment being about 2 minutes. However, if this practice is followed it is essential to rinse the film in water immediately after fixation, i.e., before treatment in the ammonia. The efficiency of washing is increased 5 or 6 times by the ammonia pretreatment, at least with Kodak Micro-File film.

Another pretreating method that improves washing efficiency, even more than ammonia, grew out of tests made with sea water. Following fixation the film is washed for two minutes in running water and then immersed in a solution called Kodak Hypo Clearing Agent. This treatment reduced the washing time to but a few minutes, and it makes little difference whether the wash water is of normal temperature or is cold.

Who can say but that future work on pretreating agents will not lead to mere water rinses of 1 or 2 minutes instead of long washing times of 30 or more minutes?—THE END



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ROLLIE McKENNA

by FRED RINGEL

IT ISN'T OFTEN that a photographer starts his career doing exactly what he wants to do and makes it pay. Rollie McKenna did just that. She did it with architecture—not pretty pictures for real estate agents but true, documentary statements of classic buildings for those who study and know. And she did it with portraiture—that crowded, much misused field, so often dead-ended into tricky lighting and paraphernalia which distort rather than reveal the subject. Here, too, she did not lend a flashbulb halo to celebrities who seek out the camera's eye, but chose creative people—poets and painters, writers and sculptors—and took them informally, without trappings, against their own workaday background.

It is the combination of her practical experience in construction, training in architectural theory and history, plus a photographic technique to express her ideas that makes Mrs. McKenna's photographs of buildings so useful. That they also are exciting pictures is due to imagination and considerable hard work As a child Rollie McKenna first learned of architecture from her grandfather, a naval architect who was constantly building and rebuilding his own home. In later years, she remodeled her country house and a brownstone in New York. She went to Vassar for an M.A. in the history of architecture, worked on a redesigning project of Poughkeepsie's waterfront, and became increasingly aware of how inadequate the architectural photo and slide collections were in most colleges and universities. Italian Renaissance, for instance—one of the most glamorized epochs—boasted countless numbers of visually inadequate pictures and slides.

To be sure, a host of photographers had tried, and even succeeded in capturing some of Italy's splendor. But their coverage was haphazard and incomplete and not easily available for those interested. The art departments of some colleges did have extensive files of visual material.

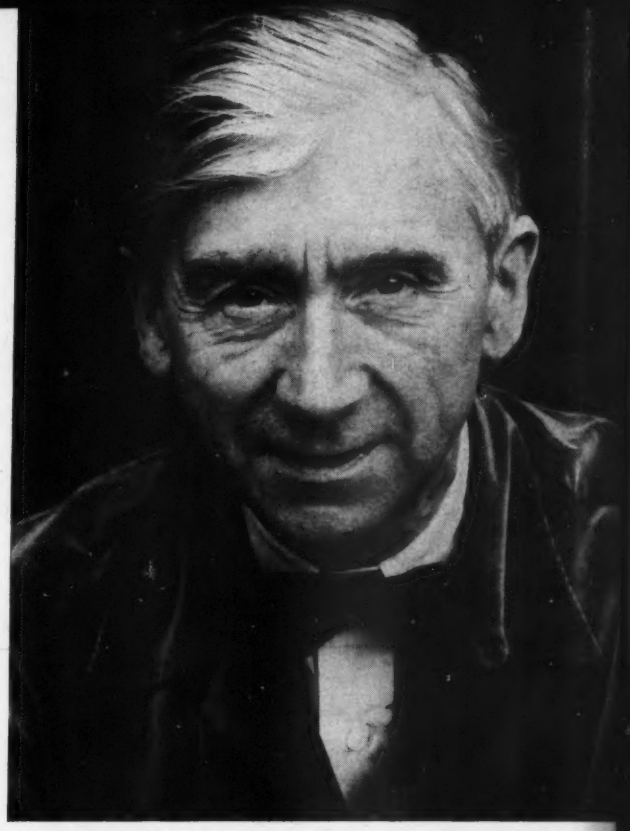
◁ Walking down the street from Dylan Thomas' favorite pub in Laugharne, Wales, Mrs. McKenna saw girl with flowers and milk on way home, barely had time to focus.

▽ Sculptor Henry Moore proved shy when approached in his own studio. Mrs. McKenna photographed studio first, gradually worked around to shooting Moore himself.

But there were gaps no one had cared to fill: negatives taken as long as fifty years ago, others of general rather than specific views designed for popular markets.

Encouraged by art historians and her teachers, Rollie McKenna decided to learn something about photography. In the summer of 1948, armed with little more than a copy of Eastman Kodak's *How to Make Good Pictures* and a Pontiac camera with an f/3 Berthiot lens, purchased in Paris, which made sixteen exposures on a roll of 127 vest-pocket film, she made her first trip to Europe. Two years later, and again in 1952, she went to photograph with considerably more technical knowledge and equipment. The venture paid off with a comprehensive coverage of three architectural giants of the Renaissance—five hundred precious negatives of churches and buildings, monuments and sculpture, which received high praise from authorities for their accuracy, tonal values, scale and clarity. Mrs. McKenna's collection of slides and prints have since then greatly enriched the files of many colleges and universities.

"It may seem easy to photograph a building—after all, it doesn't move. But its immobility creates special problems. If you're photographing a huge church, for example, you can't manipulate the light inside or out. More often than not, old buildings are sandwiched in between newer ones and set along narrow and crowded streets. You must correct for distortion using a view camera with swings and tilts. You might also have to bribe or beg your way into a neighboring house for a better angle."



Sir Herbert Read, noted British poet, was photographed against an open doorway by the light from window at right.

First, from a distance

To give a full and comprehensive picture of their setting, she first attempts to shoot the buildings from a distance. Moving closer, she takes various angles, then she goes inside for larger shots and finally selects significant details both inside and out. Naturally, the time of day is important. Strong textural surfaces can be emphasized by shooting early or by late afternoon sun; slanting light casts little shadows which emphasize the texture. Exteriors with deep recesses or archways are best photographed on hazy days which do not produce deep shadows. To emphasize a sharp detail or surface pattern she waits for full sun.

A passing person, a dog, or even a few pigeons will indicate the size or scale of a building. (See Alberti's Santa Maria Novella, pages 48 and 49.) But the figures must be near the building. That is easy enough outside. Inside, it's more of a problem since exposures often are several minutes long. Constantly moving people will not register on your film; those who move slightly in the same place will appear blurred and ghostlike. If you want a person in an interior shot, you must have a model or ask a stranger to remain absolutely still.

"Church interiors are vast and dark," says Mrs. McKenna. "Take a church like Brunelleschi's San Lorenzo in Florence. It is some 250 feet long, maybe 50 feet high, and, except for little clerestorey windows high up near the ceiling, is illuminated by dim pulsating electric bulbs and flickering candles. To light the whole church properly is out of the question; multiple flash with a hundred or so people at prayer would have finished me off quickly."

A passing monk, a few pigeons lend scale and interest to Alberti's Santa Maria Novella in Florence. Picture was made in bright sunlight to render detail. As in her other photographs, Mrs. McKenna does not remember the exposure data.

Strangely enough, rainy or dismal days, no good for outside work, are best for interiors. The light is more evenly distributed. No shafts of sunlight render parts of the building brilliant and plunge others in darkness. An exposure meter often registers only on the most brightly lit areas. So guess and trial method is about best. Mrs. McKenna soon found that in large interiors of a medium gray color a three to four minute exposure on Super-XX film and a stop of f/32 or f/45 gave maximum depth with adequate sharpness. With this as a basis, she learned exposures for other types of interiors. To focus inside a dark building, she puts a small piece of tinfoil from a pack of cigarettes or a tiny pencil flash at the point of focus, then focuses on it with lens wide open, stops down to proper opening, removes the focusing aid and makes her exposure.

Her equipment

Rollie McKenna uses a 4 x 5 Linhof Technika III camera. She feels that its sturdiness, compactness and versatility make it more useful than an ordinary view camera. The lenses used with the Linhof are a Schneider-Kreuznach Angulon 90mm f/6.8, a Wide Field Ektar 190mm f/6.3 and a 12 in. Schneider-Kreuznach Tele-Xenar f/5.5. The wide angle and wide field lenses are most often used: the Angulon being especially *(Continued on page 100)*

In Laugharne, Wales, Rollie McKenna pictured Dylan Thomas' son, Colm, and his daughter, Aeron, with quiet, natural quality that marks her work.

The poetry of the Welsh countryside provides the setting for Mrs. McKenna's photograph of Dylan Thomas. Does exposure data, make of camera matter—or is it the eye and mind of the photographer that counts?

◁ You don't need a 35mm camera with an f/2 lens to take natural light pictures indoors—if you can handhold a Rolleiflex at 1/5 sec. That's just what Ted Croner did with the lens at f/3.5 to record this private conversation at the reception. Film was Super-XX developed in Dektol, not recommended for 35mm film but allowable for small Rollei blow-ups.

Not much light, but a peak of emotion had to be caught. Joe Long took a chance with his Nikon at f/1.4 and 1/20 sec., developed in D-23. The shallow depth of field and slight softening of definition at that opening plus a bit of camera and subject movement didn't help clarity of the final result. But emotion was caught. That is what matters. ▽

An on-the-camera flash shot taken with a Rollei by Joe Long, f/11, 1/200, exhibits the universal symptom, sharp shadows thrown against a near background. Note sharp jawline of food photographer Albert Gommi, *right*, lack of facial modeling on, *left to right*, Theo Graham, maid of honor and fashion model, Fred Lyon, groom, bride, Anne Murray Lyon.

Photographer's Wedding

When most couples get married, they hire a photographer to cover the ceremony and the reception. He dutifully shows up at the appointed place and hour with camera and flashbulbs. A few weeks after the festivities, the bride and groom are presented with a largish album of bright clear photographs.

Not so West Coast Photographer Fred Lyon and his bride, ex-model Anne Murray. When invitations to their wedding and reception were sent out, one simple sentence was unintentionally omitted: "Photographers will not be permitted to bring cameras." As a result, the wedding and particularly the reception was crawling with camera-laden friends bent on "the different approach" to photographing a wedding. When the air had cleared and Fred's friends emerged from their darkrooms with finished prints, the collection made one of the most unusual sets of wedding photographs ever. Instead of the crystal clear photos in most wedding albums, Fred and Anne's collection included many soft, blurred prints which had a swirl of gaiety and motion.

The complete sequence of the important day was not there. But the couple had photographs which captured the joyous feeling and spirit of the wedding day. Which type of pictures would you like?—*Joseph Crayon*

◁ Contrast photographer Joe Long's technique here with a Nikon, 1/20 sec. at f/1.4 against his flash shot, *bottom, page 52*. Here flash technique with its sharpness would ruin feeling of swirling dancers.

◁ Theo Graham, top fashion model, dances with Jack Bodi, partner in the fashion photo team of Leombruno-Bodi. Ted Croner framed Theo's face between white glove and back of Bodi's head, shot with Rollei, f/3.5 at 1/5 sec., got amazing amount of sharpness for such a slow hand-held speed. Large opening caused background to appear out of focus. The big smile for Croner's camera must have made its point. Theo is now Mrs. Ted Croner.

△ Three dancing couples are photographed at 1/20 sec. by Joe Long who was nearly lying on the floor to achieve this angle with his Nikon. Point of sharpest focus at f/1.4 is on decorated air vent which contrasts with softness of the couples. Would picture have been better if photographer Long concentrated on depicting one of couples sharply?

A 1/2 sec. exposure at f/3.5 with a hand-held Rollei by Ted Croner captured the amazement of Graham Kelly, Theo Graham's nephew, as he is overwhelmed by the whirling dancers. Low camera angle shows scene from a child's view, also prevented possibility of photographer being reflected in mirror. Entire series of photographs demonstrates that the technique to be used depends largely on the mood the photographer is trying to capture. No one technique is suitable for all situations or all times. ▷

Lighting for outdoor glamour...

Peter Basch needs no introduction as a photographer of beautiful women. Many readers will recall an article on the subject of producing a variety of interpretative glamour portraits with simple studio lights which appeared in the October 1952 issue of MODERN PHOTOGRAPHY.

"As far as the actual mechanical aspects are concerned," Basch says, "outdoor glamour portraits are easier to make than indoor portraits. There are no bulky lights to be adjusted, no backgrounds to shift, no buzzing doorbells or ringing telephones to contend with. Best of all, a subject is more at ease in natural surroundings than she can ever be surrounded by the artificiality of a studio."

Basch has no formula for shooting outdoor glamour. "When I set out on an assignment," he says, "the only thing I'm sure of is that my subject has a beautiful, expressive, or intriguing face. I have no preconceived idea how I will ask her to pose, what kind of background we'll be using, or how she will be lighted. By approaching a shooting session with an open mind, I can take advantage of photographic possibilities that arise spontaneously as a result of the locale, the subject's mood, and the existing light of the moment."

Basch has no favorite type of outdoor light. As a rule he avoids having a model face brilliant sunlight for obvious reasons. Direct sunlight is unflattering because it creates harsh shadows, produces squints, and is otherwise physically uncomfortable. There is no rule in Basch's book, however, that says he can't produce a glamour portrait in open sunlight so long as the intensity of the light, or the direction from which it is coming, does not interfere with the expression or mood he is trying to capture. In brilliant sunlight he often asks the model to simply face away from the sun. Her hair then becomes brightly highlighted, or even haloed, while her face is softly illuminated by reflected light. With the light at her back, a model is comfortable, hence receptive to whatever moods or emotions the locale and circumstances may evoke.

Many of Basch's portraits are made in filtered sunlight or open shade. In addition to being inherently moody, this kind of light is soft and flattering. Shadows are delicate and it is possible for the model to turn in practically any direction without incurring severe shadows. If Basch feels that additional illumination is needed for the face, he simply has the subject move closer to a reflective wall or patch of light-colored sand or soil. "Some day," he says, "I'm going to build one of those portable reflectors I'm always reading about. So far, the most 'artificial' reflective surface I've ever used was a bath towel."

The one thing Basch constantly guards against is having mechanical technique overwhelm the potential natural charm and reality of a picture. "I don't want to bother with a lot of equipment," he says. "I usually take along a Contax and a Rolleiflex camera, plenty of medium speed pan film, and a tripod. Actually, the tripod seldom gets a workout because I find that I can catch a fleeting expression on the spur of the moment with the camera either handheld, or steadied upon whatever support happens to be available. In each picture, I try to obtain balanced light—in other words, an even illumination that does not produce inky shadows. In actual practice, I may expose a tripod shot for 1 second with a diaphragm opening of f/22, then follow up with a picture shot at 1/100 sec. and f/3.5. As for an 'average' exposure, I simply have none."

Photos by PETER BASCH

Text by ARVEL AHLERS

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Posing for outdoor glamour...

Natural, unaffected charm is the keynote of most outdoor glamour portraits. The model should never look painstakingly groomed. Makeup should be applied sparingly—just enough to cover freckles or minor skin blemishes which might otherwise photograph too prominently. The costume should be simple and in keeping with an outdoor locale—a skirt and blouse, playsuit, sweater, or a swim suit if the background suggests a beach or water setting.

"Study your model, the light, and the available backgrounds carefully," Peter Basch advises, "before you try to decide upon a pose." Whenever possible, Basch selects a picture-making locale that will allow him to walk completely around the model. As she turns, looks at him over her shoulder, or tilts her head, he watches the play of light upon her face. Once he has decided upon the lighting effect he wants, he has the girl approximate the pose he feels he would like to shoot. The next step is to study her image in the viewfinder from a variety of high, low, and intermediate camera angles. The final choice of a camera angle depends upon several factors. First, the angle should be one which emphasizes the most attractive feature or expression he has thus far discovered in the girl. Second, the camera angle will largely determine the kind of background the picture is to have—a plain sky, out-of-focus foliage, water, architecture, pattern, etc.

Nature itself can contribute a great deal to the charm of an outdoor glamour picture. Wind tossing the girl's hair, splashing water, backlighted mist from a waterfall, filtered sunlight between tall trees, patterns of sunlight and shadows created by open trellis work—all can add reality to a setting. Basch refines each pose as far as composition is concerned, but tries to allow the model to react *naturally* to the setting in a physical as well as an emotional sense of the word. If the wind is whipping her hair or clothing, he lets her instinctive reaction to the situation dictate what she does with her hands. "An expression or mood brought about by the circumstances of the moment," he says, "is likely to be far better than anything a photographer can induce by direction."

Please turn to page 61

Cropping for outdoor glamour...

Cropping a picture is a task each photographer performs instinctively rather than by a rule book. Two years—or perhaps only two hours—after he has cropped a picture, a photographer may be inclined to crop it altogether differently. In each instance, the end result simply reflects his compositional tastes of the moment.

Most of Peter Basch's outdoor glamour shots are exposed on square Rolleiflex negatives which are then contact proofed (12 to a sheet) on 8 x 10 in. enlarging paper. Each picture is then studied with the aid of a pair of cardboard L's which can be adjusted to frame any portion of the images in a square or rectangular format. Most of the pictures in Basch's contact proof file bear pencil marks which indicate several possible ways of cropping the principal image. The large picture, *opposite*, for example, was cropped to a vertical format, while the picture *above* was cropped to horizontal format. A glance at the contact proof alongside each picture makes it obvious that only a small portion of each negative was actually used. Equally effective enlargements could be made by arranging entirely different formats—or even by using altogether different sections of each negative. Everything depends upon the effect that is desired.

As a general rule (but by no means an arbitrary one) Basch frames a subject pretty well in the center of his negative area. With room to spare on each side of the main subject, the picture easily lends itself to being cropped to a variety of formats. "In a final blow-up," Basch says, "the girl's head usually appears off center with the largest amount of picture space existing in the direction of her gaze. This, however is a matter of taste in composition—not a rule. The final impression is what counts."—THE END

Exclusive: the

The greatest photographic show in history was held at Cologne, Germany, April 3-11. Sponsored by the Association of the German Photographic Industry, the event bore the official title of International Photographic and Cinematographic Exhibition but the name known to the general public was Photokina 1954. The last previous Photokina was held in 1952.

Although the bulk of the exhibits originated in the Western Zones of Germany, there were a few from the Russian Zone. There was also a large French pavilion, a few British firms were represented, and a number of well known American companies put their products on display.

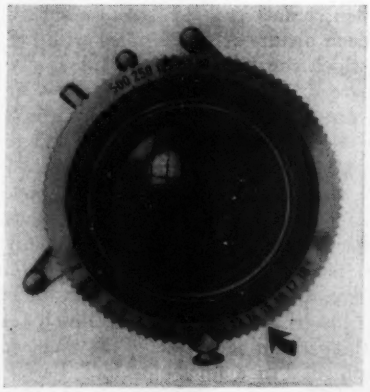
The Photokina was organized, conducted, and attended on a scale completely incredible to those Americans who attended it for the first time. The Cologne exhibition hall, which has a floor area equivalent to that of several good sized armories (520,000 sq. ft.), was jammed with lavish stands through which poured a crowd such as might attend a big league ball game. Total attendance for the Photokina was about 200,000, while the biggest day, a Sunday, attracted approximately 40,000.

Part of the crowd consisted of dealers who had come from all over the world to see what's new and place orders. The main part, however, were amateurs, who had traveled from all parts of Germany, not to photograph scantily clad models, but to examine equipment, ask serious questions, and inspect a number of fascinating and educational print exhibits which were scattered throughout the halls. Also present were two editors of MODERN PHOTOGRAPHY, to make a first hand report of everything of interest.

It was obvious that the German photographic industry had made a major effort to show that it still was, and would continue to be, the dominant force in photography. Although most industry leaders questioned were inclined to pooh-pooh Japanese equipment, some admitted privately that there had been competition, and that it had had a healthy effect in forcing the German designers back to their drawing boards. They expressed confidence that as a result the German industry had nothing to fear, technologically, from Japanese designs.

It was also obvious that there was a large amount of stuff shown at the Photokina which was not of really high quality and that some of the firms producing it are destined for disaster.

New Principle in Synchro-Compur Shutters: Important changes have been made in the operation and control of the Compur shutter. Shutter speeds have been altered so that each selected speed now represents ½ or twice the speed of the one adjacent: 1 second, 1/2, 1/4, 1/8, 1/15, 1/30, 1/60, 1/125, 1/250, 1/500, plus bulb. This follows the pattern of an A.S.A. standard for focal plane shutter speeds. The result is that one more speed has been added to the shutter and a positive linear relationship established between the shutter speeds and the diaphragm openings.



Arrow points to light value scale on new Compur shutter. Notched rim of speed setting ring engages and moves diaphragm control lever (at bottom).

To take advantage of the relationship between shutter speeds and lens openings a new series of numbers known as the Light Value Scale has been added to the speed-setting ring. This series starts at 2 and goes in normal sequence to 18. The numbers appearing in red represent the amount of light admitted to the film as a result of one or more combinations of shutter speeds and lens openings. The diaphragm control lever has been constructed to lock into desired position opposite the light scale numbers, and be coupled to the shutter speed control. Once the diaphragm control has been set at the desired opening, any changes in shutter speed automatically corrects the diaphragm opening so the relative exposure is the same.

A number of new photo electric exposure meters give readings in the Compur light value scale. All that is necessary with these meters is to get the Compur light value reading, set the diaphragm control to this number and choose the shutter speed necessary for the particular situation. Diaphragm openings adjust automatically with changes in shutter speed.

One lever controls the self timer and the flash delay settings. The X delay is for electronic flash at all speeds, SF-SM type bulbs up to 1/100 sec. and 20ms. delay bulbs up to 1/25 sec. The M setting is for conventional 20ms. delay flash lamps at all speeds.

A single lever now controls flash synchronization delay and the self timer. The setting for self timer is marked "V." Even when using the self timer, the X synchronization delay is operative.

Revolutionary Retinas: The line of Kodak Retina cameras has been redesigned. Major changes in construction make this an entirely new series of cameras. In addition, a complete set of close-up, copying, scientific and stereo accessories has been developed to go with the new cameras.

The most important structural

Firsthand from Germany, a complete preview of the latest cameras, lenses, accessories...

by Augustus Wolfman and John Wolbarst

new equipment

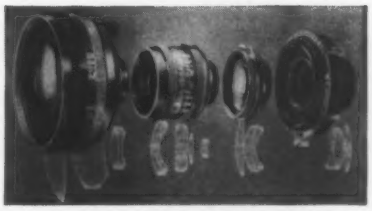
Retina IIc fitted with 80mm f/4 long focal length lens and matching viewfinder. It can't be closed with this lens.

changes concern the support of the lens. The camera bellows, as such, is gone (although there is an internal bellows which serves mainly as a light trap). Instead the lens is mounted in a rigid metal box-shaped component which automatically slides in and out of the camera body on rails as the camera is opened or closed. The folding bed of the camera is now rounded, as compared to the squared off edges of previous Retinas. In all models, the film now passes through a precise channel, where a plate holds it flat without undue pressure on the film.

The new Retinette is supplied with a Reomar 45mm, f/3.5 lens in regular Compur-Rapid shutter. Retina Ib has a 4-element, 50mm Xenar f/2.8 lens in the new Compur shutter with light value scale. Lenses are not interchangeable on either the Retinette and Retina Ib. A rapid-wind lever is located on the left bottom corner of the camera convenient to the thumb. Film advance and shutter cocking are coupled but there is a button for uncoupling them. The exposure counter is of the subtracting type. Neither has a built-in rangefinder.

The other two Retinas—Retina IIc and Retina IIIc—introduce a new principle in providing interchangeability of lenses for a 35mm folding-type camera. According to the model these cameras are provided with either a Rodenstock Heligon C or Schneider Xenon C, 50mm, f/2 or f/2.8 lens. These lenses are so designed that the complete front half (three elements in front of the diaphragm blades) can be removed as a unit through a bayonet lock. Behind the diaphragm and shutter are three more elements which remain fixed.

Both an 80mm, f/4, five-element long focal length lens, and a 35mm f/5.6, six-element wide angle lens are provided which can be interchanged through the



Left to right: long focal length, wide angle, and normal lens from components for the new Retina lens system.

bayonet lock on front of the shutter. These lenses are so designed that they present an image at infinity to the fixed rear element of the 50mm lens which then relays the image to the film. The

(*Continued on page 88*)

TRENDS AND NOVELTIES AT THE PHOTOKINA

The conventional pressure plate, which is designed to hold the film flat in the film plane by spring pressure, has been eliminated in several new 35mm camera models. Instead, the film runs in a channel, microscopically deeper than the thickness of the film, and is prevented from buckling by a rigid metal plate which clamps down over the channel but puts no pressure on the film when it lies flat.

The rapid film winder, in the form of a thumb-operated lever, is taking over in the 35mm field, and also was found on some larger roll film cameras.

More cameras with between-the-lens shutters had the film advance coupled internally to the shutter wind.

The F and X delay settings on shutters are being combined, so that now only X and M settings are left. In some cases these have been identified by a little lightning flash sign for the X and a tiny bulb sign for the M.

Old lens designs are being reworked with newer types of glass. Full advantage is being taken of improved lens coating and airspaces between lens elements.

Enlarger heads which slide up and down the post are giving way to the flexible parallelogram support type, even for manual focusing. The condenser lenses are fitted so that they can be cleaned easily.

Remarkable plastics are being employed to make huge pieces of processing equipment. Trays, tanks, washers, sinks, all are made of a bright red or orange material, which is light but stable and tough.

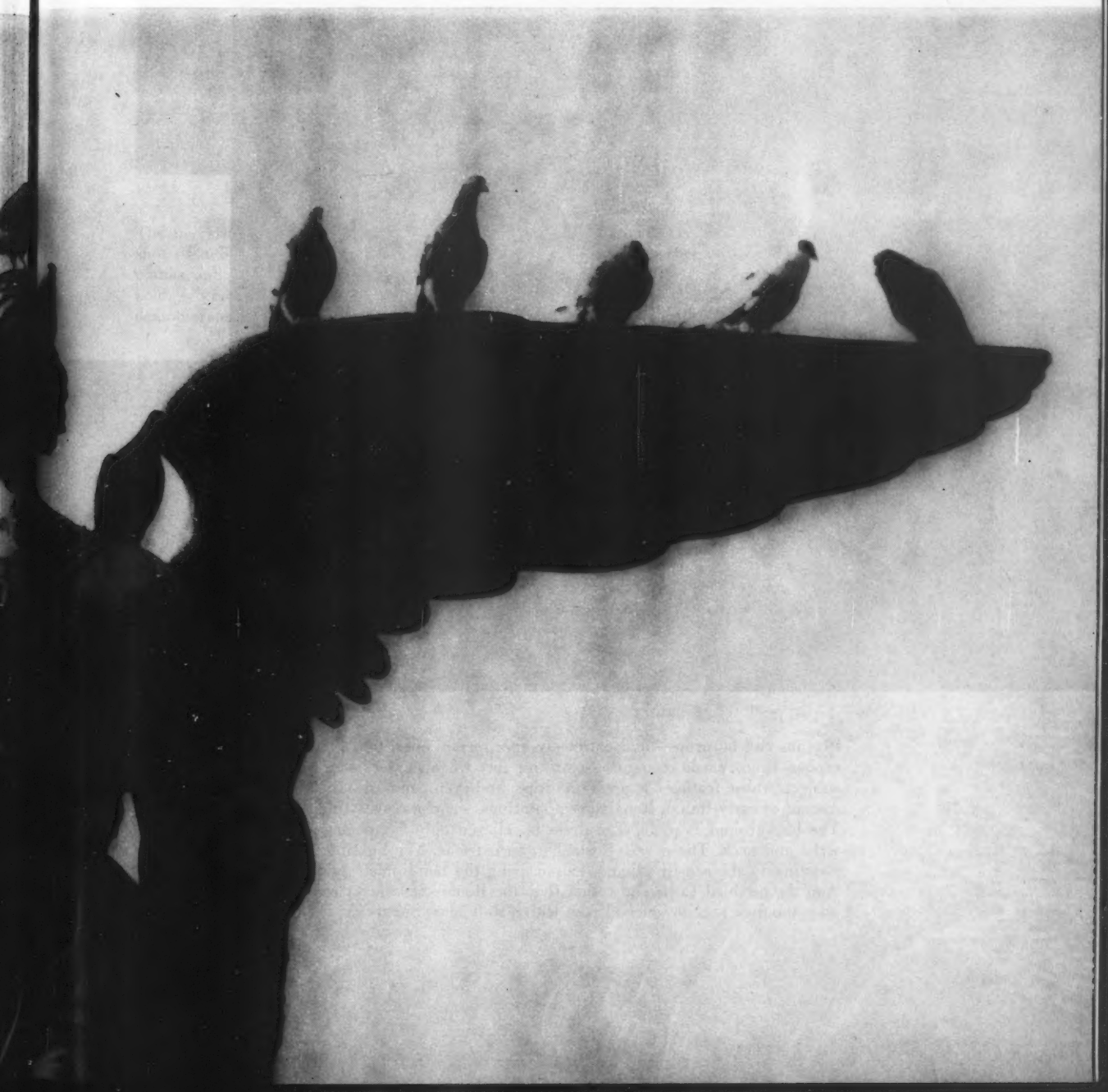
Built-in exposure meters are now so small that they add little bulk to the camera. They are designed to give either conventional readings or to use the new simplified Compur light value scale (see opposite page).

Several stereo devices which split the 24 x 36mm negative, in the manner of the Stereo Tach, were shown. There seems to be little inclination to develop stereo equipment of the American style, at least for the non-USA market.

BIRDS MAKE THE P

Many elements go into the making of a good picture—lighting, composition, technical controls, interesting subject material. On these ten pages is a collection of unusual pictures which have but one thing in common—birds. These are not scientific studies of birds. They are, for the most part, ordinary events, common to the lives of many people. In each of these scenes is a bird (or a number of birds) which makes the picture. Birds as subject matter are fascinating in themselves, their grace, their coloring, in some cases their expressions. But birds have other attributes for the photographer—they make wonderful props, beautiful patterns, fantasies, backgrounds. They accent a mood, as in the photograph *below*. Ben Rose made this shot originally as a color Christmas cover, symbolizing peace, for *Town and Country*. Taken with an 8x10 view camera, Ektachrome, f/8, 1/25 sec.

E PICTURE



Pigeons can be props—and extremely appropriate ones, too. French photographer Agnes Varda recognizes a striking face when she sees one. And for this subject, whose features, expression, dress, and even comb of hair are so reminiscent of early Italian Renaissance paintings, she chose everything with care. The background is plain. The dress is relieved only by touches of white at wrist and neck. The pose is formal to an extreme. The lighting is dramatic, pointing to the sensitive hand, emphasizing the handsomely boned features. And the pet bird (a pigeon rather than the Renaissance favorite, the falcon) adds the final precise touch. Taken with a Rolleiflex, Super-XX, f/5.6, 1/25th.

The necessity for seeing a photograph quickly is well illustrated in this remarkable shot of a bird taking flight by Milton White. He retained the sharpness of the wood planks and played against this the beautiful blur of the bird's wings. Leica, hand-held, f/5.6, 1/40 sec., on Kodachrome. An opposite necessity, patient observation, is demonstrated by Ernst Haas in his perceptive study of pigeons and their shadows.

Simple shot of a pigeon at rest by Ernst Haas is lifted out of the ordinary by perpendicular angle which photographer used to call attention to perfect pattern of wings and bird's interesting coloring of tan body, white wings tipped with streaks.

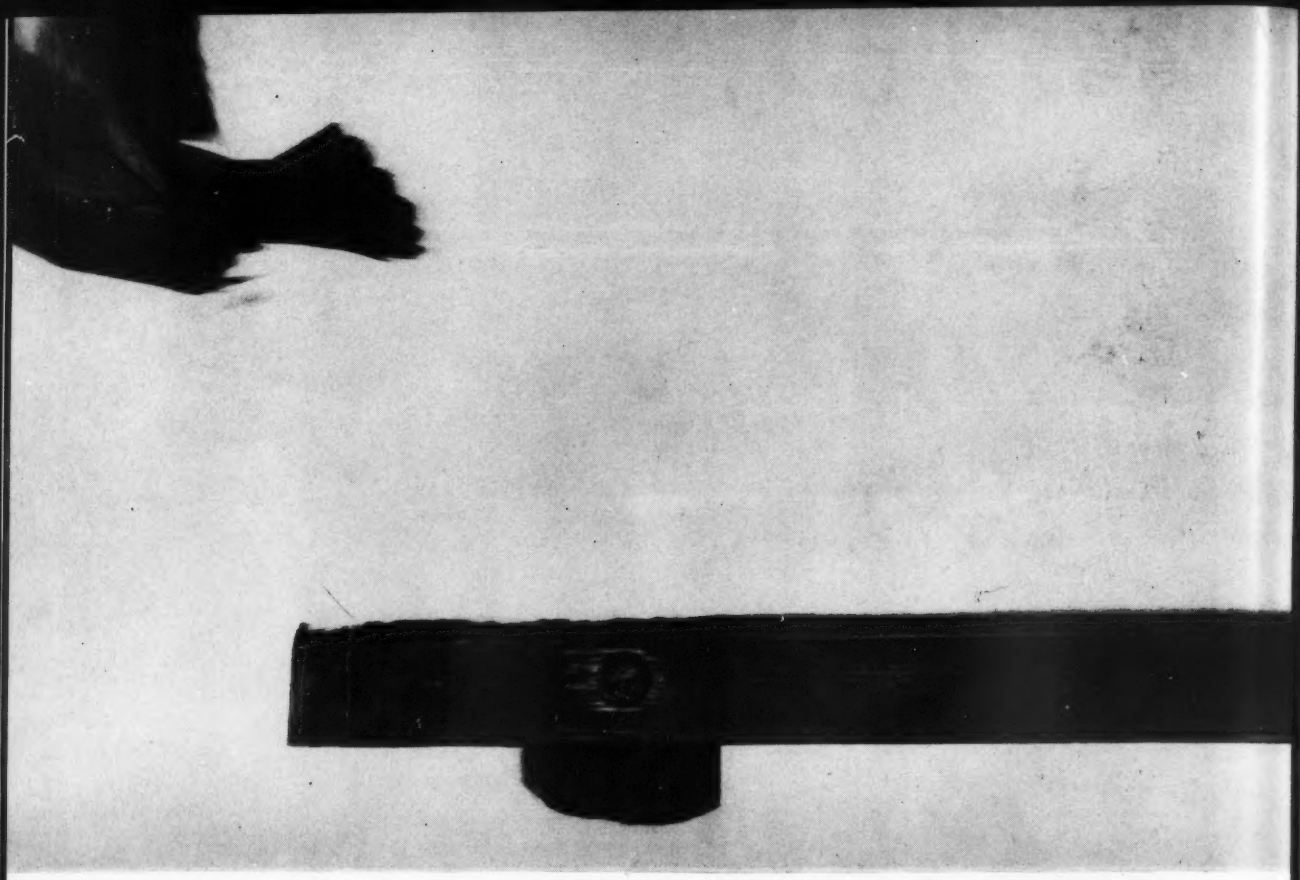
Muted colors of background, further softened by shallow depth of field, enhances peace of this already tranquil domestic Mexican scene. Brilliant plumage of parrot, who looks as if he might change mood in an instant's raucous scream, is intensified by sharply focused texture. Leonard Balish used a Leica, f/4, 1/60 sec., Kodachrome.

Joseph Morris prefocused Rolleiflex, used sportsfinder to follow birds in flight. The problem was how to get the birds low enough to avoid getting the sun directly in lens. Solution: tossing bits of bread as a lure. Data: f/4, 1/500 second, Ansco Daylight Type film, plus a Skylight filter.

This modern day St. Francis is not talking to the birds, he is feeding them. Henry Genn took the street scene with a Rolleiflex, f/5.6, 1/500 sec. to stop wings' motion.

Since you can't tell birds how to pose, you sometimes have to tell yourself to wait. S. C. Valastro waited a long time till these four swimming birds formed a coherent pattern and one regarded him with a cold eye. Taken with a Contax II on Kodachrome, f/4.5, 1/100 sec.

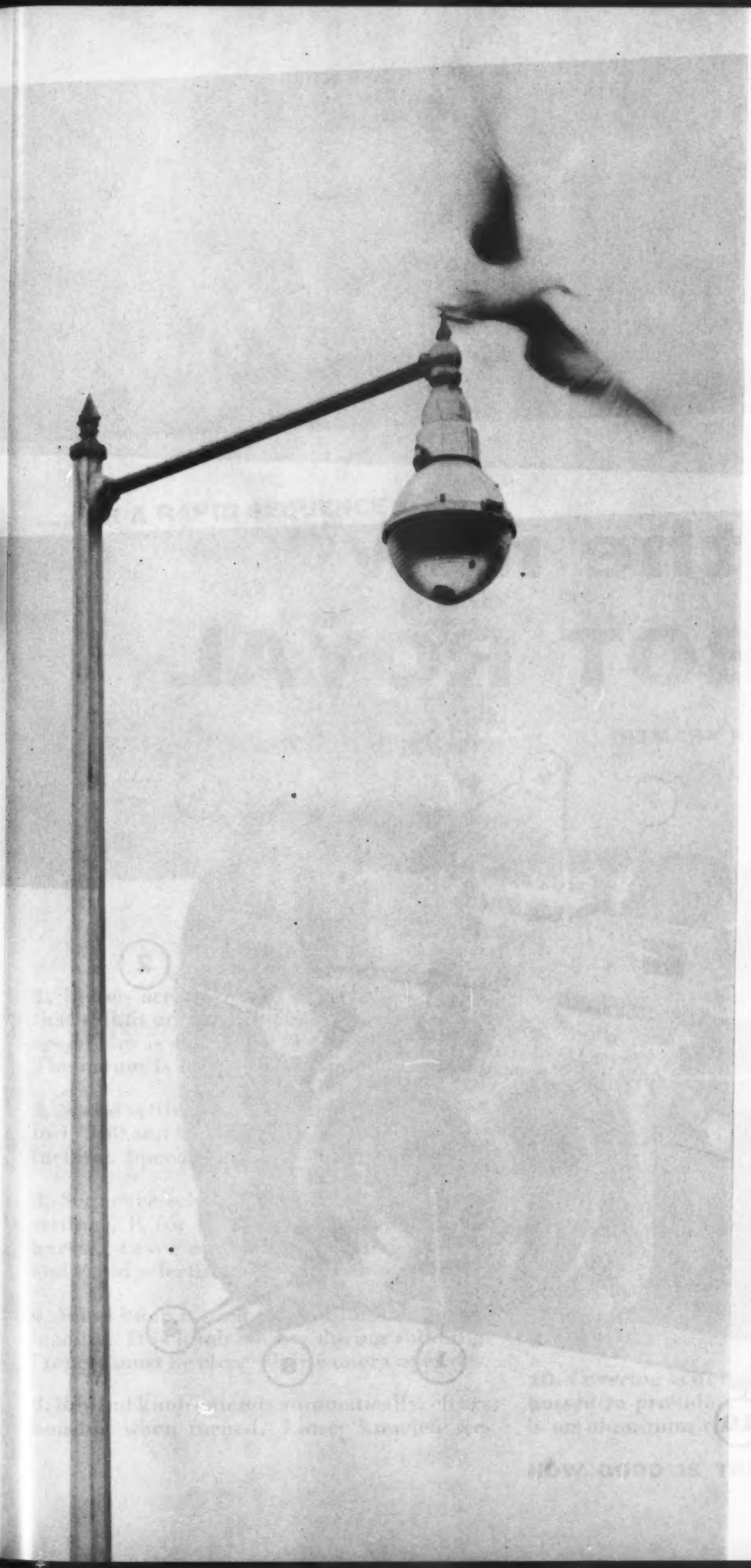
Burt Owen placed a bird cage on a window sill, focused on cage, shot against the light for this lyric photograph. Primaflex II, f/4.5, 1/30th.



△ Bird seems to be in a big hurry in unusually cropped photograph by Muni Leiblein. Contrast between background, bench and bird adds strength to simple lines of bench and graceful motion of the bird's flight. To get movement in wings, Muni used Rollei at 1/25 sec. To cut down detail in snow, he set lens at f/8.

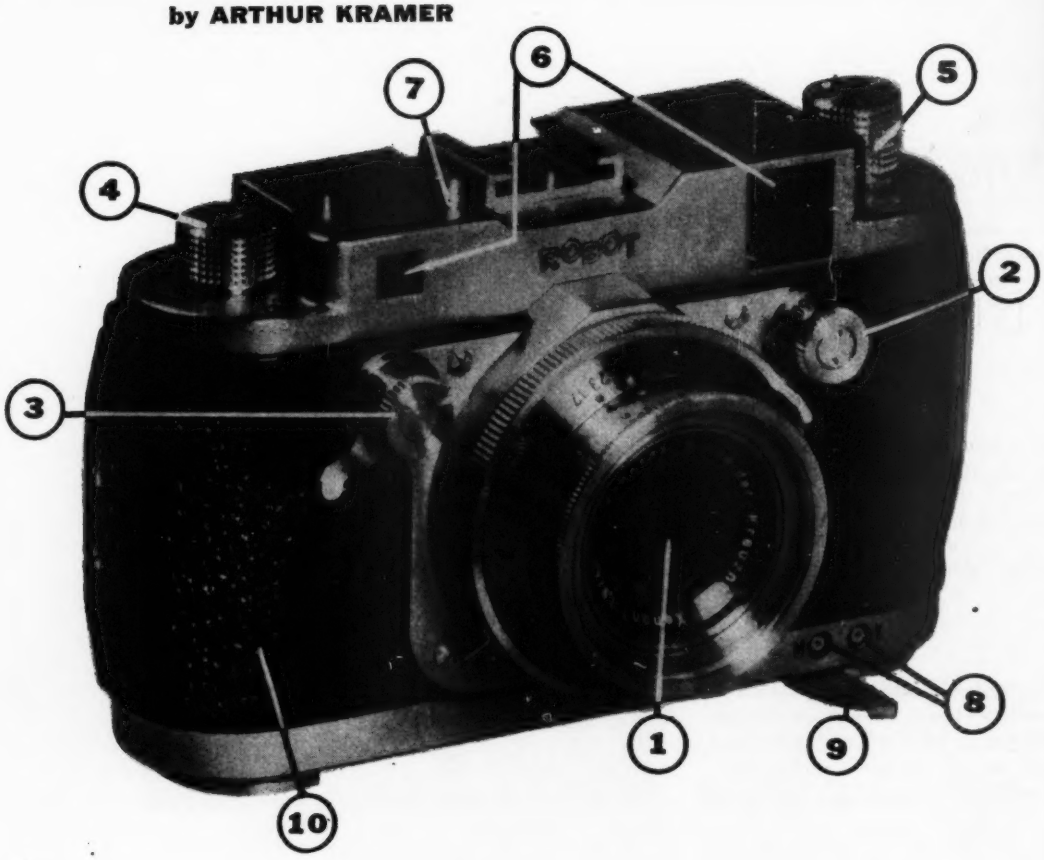
Another high key background—only this time the day was overcast and full of strong, yet diffused light. Paul Brady used a Speed Graphic, 8-inch Ektar lens, to catch the bird at the instant in which it seems to be a ghostlike figure. ▷

Arturo, a pigeon who lives in the Piazzo San Marco in Venice, is a dignified bird used to posing for tourists and photographers for a few pieces of corn. Here is a rather dignified study by David Seymour.



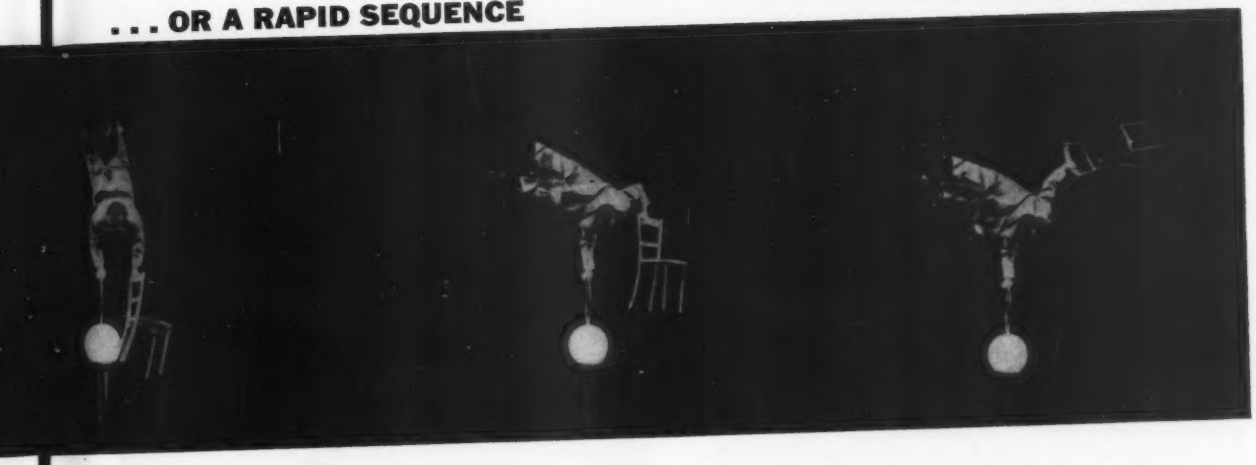
the new ROBOT ROYAL

by ARTHUR KRAMER



IT SHOOTS A CONTINUOUS BURST . . .

. . . OR A RAPID SEQUENCE



1. Lenses are in special breech lock mount that will fit only the Robot camera. Standard speed lens is 40mm f/1.9 Schneider Xenon. The mount is color coded for zone focusing.

2. Speed setting dial has speeds from ½ sec. to 1/500 and bulb. Knob is knurled for easy turning. Speeds click into marked settings.

3. Sequence selector dial is marked for two settings, E for single exposures and S for bursts. Lever on this knob makes smooth and rapid selection possible with one finger.

4. Wind knob is used to position film during loading. This knob rotates during shooting. Fingers must be clear while camera operates.

5. Rewind knob extends automatically, clears housing when turned. Lower knurled section sets film reminder to proper film rating.

6. Rangefinder-viewfinder windows provide brilliant images. Large base of rangefinder gives high degree of accuracy. Windows flush to the camera body make cleaning simple.

7. Shutter release is located forward on housing and is threaded to accept cable release.

8. Synchronization contacts are of standard European type. Separate, well located, outlets are provided for X and M synchronization.

9. Camera is held level on flat surface by foot which contracts into camera when not in use, is handy for bracing during long exposures.

10. Covering is of durable black plastic, embossed to provide a non-slip surface. Body is an aluminum casting, very well finished.

HOW GOOD IS THE ROBOT ROYAL? ▷

THE NEW ROBOT ROYAL IS FAST

Of the many 35mm automatic sequence cameras that have been manufactured, the Robot made by Berning & Co. of Dusseldorf, Germany, is the only successful model produced over a period of years. Previous Robot cameras, including the Robot Star, although mechanically dependable, lacked an integral rangefinder. This made image sharpness largely a hit or miss proposition, especially at large apertures. An accessory coupled rangefinder was produced for the Robot Star but it lacked accuracy and rigidity.

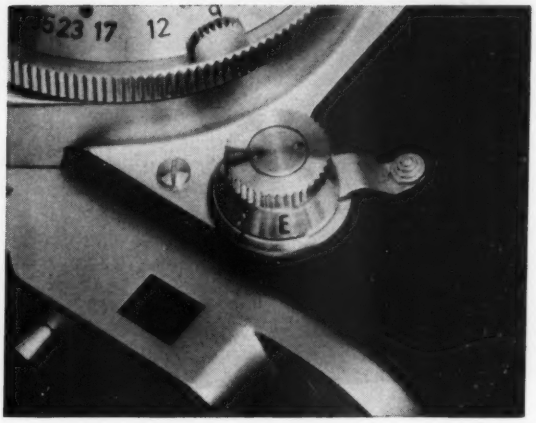
The new Robot Royal is not a rehashed Robot Star. Instead it is a completely redesigned camera which now includes many features to make it an "all around miniature" rather than the highly specialized camera it was formerly. It still retains the 24 x 24mm Robot negative format, however. A single window, coupled rangefinder-viewfinder has been added along with a fully automatic feature which allows continuous bursts of shots, like a movie camera. The camera continues operating as long as the release button is depressed and the spring holds out (24 frames). It also features single-frame semi-automatic operation. In either case a spring wound motor automatically winds the rotary metal shutter, advances the film and resets the frame counter between exposures.

A knob on the front right of the camera body controls the speeds of the Robot shutter, which range from 1/2 to 1/500 sec., plus bulb. This knob is knurled for a positive grip. Each speed clicks into position. Another knob on the front left of the camera (*1*) selects the type of operation the camera is to perform. In the "E" position, it makes single exposures, while at the "S" position, the camera will fire continuously until the spring is wound down. There's a lever protruding from the lower side of this knob to aid in shifting from one type of operation to another without moving the camera from your eye. The number of frames possible in automatic operation in one second depends on the shutter speed setting. The 1/500 permits up to 6 exposures while slower speeds allow considerably less.

The lens mount is a completely new departure from all former Robots. Instead of a screw mount, the Robot Royal has a breech lock type. The lenses can be interchanged rapidly by rotating through a ¼ turn a half-moon-shaped lever underneath the lens mount (*2*). The lens on the model tested locked firmly into place without the slightest trace of play in the mount. The extremely rigid design characterizes the excellent workmanship found throughout the camera. Rotating the locking lever meshes the half bayonet mount on the lens with a similar mount on the camera.

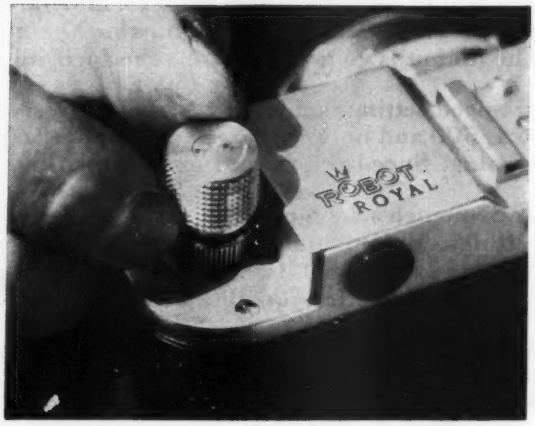
The 40mm Schneider Xenon f/1.9 lens was also very rigidly mounted, coated and marked for the zone focusing system, now rendered largely unnecessary by the coupled rangefinder. The focusing ring is oversized and has four small protruding points to make grasping the ring easier (*3*). The diaphragm is equipped with click stops from f/1.9 to f/16.

The viewfinder has a square yellow area in the center containing the secondary image of the superimposed



1. Sequence selector dial permits selection of single exposure (E) or continuous bursts (S). Lever on dial permits changing dial position quickly with flick of single finger.

4. Robot is compact and balances well when held at eye level. Tewe zoom finder gives field for lenses from 30mm to 150mm. Shown is 75mm f/3.8 Schneider Tele-Xenar.

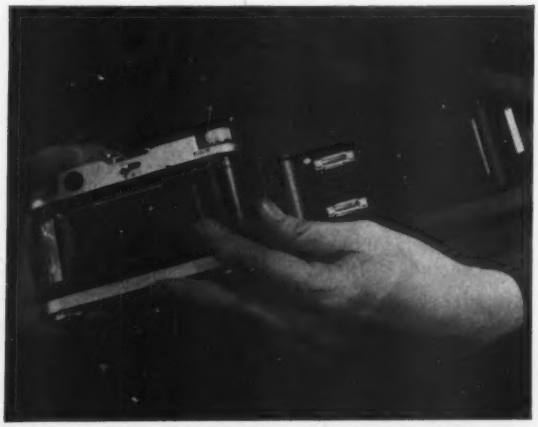


7. Rewind knob can be extended above camera housing for easier operation. The collar below the knob sets the film reminder. Both are knurled for more positive gripping.

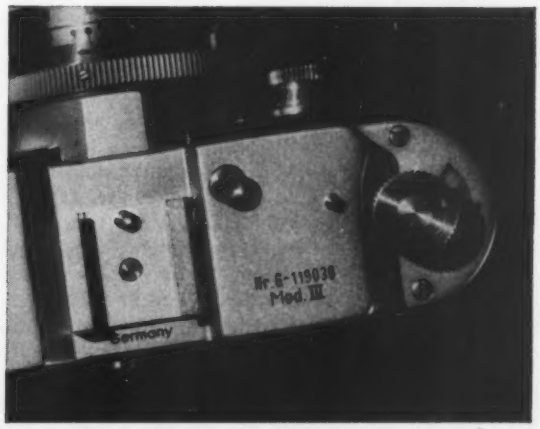
OPERATING, EASY TO HANDLE AND VERY VERSATILE

2. Lenses are released by rotating lever underneath lens mount clockwise. Threaded area on rotating section permits insertion of accessories (microscope adapter etc.)

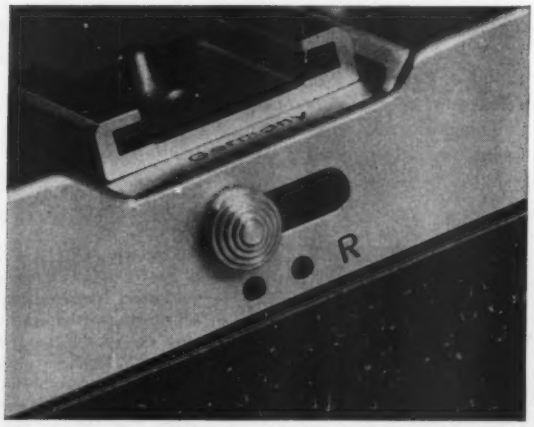
3. Breech lock mount facilitates rapid removal, replacement of lenses. Alignment of red dot on lens with red dot on mount assures proper positioning of lens to camera.



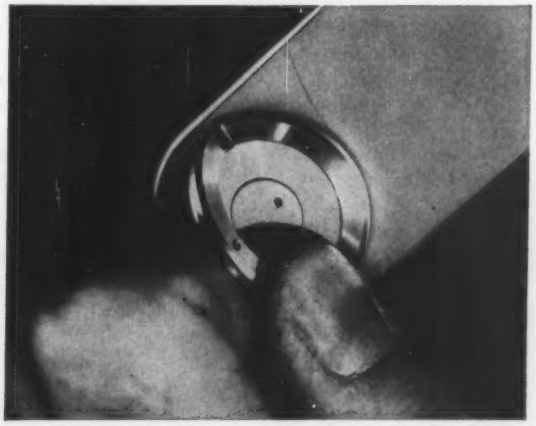
5. Film is loaded into special takeup cassette which opens when camera back is closed to prevent scratching. Film can be rewound into original cartridge after final exposure.



6. Accessory shoe, shutter release, film counter release pin, and film counter show practical and convenient arrangement of operating controls visible from camera top.



8. Button positioned at green dot allows camera to be operated; red dot locks mechanism, blocks out optics preventing accidental release. "R" position is for rewinding film.



9. Motor rewind key can be folded for compactness when not in use. Extended key provides rapid motor winding. Motor need not be fully wound in order to operate camera.

rangefinder. A half turn of the lens mount covers the entire focusing range from .75 meters (a little under three feet) to infinity. The focusing was extremely smooth. The rangefinder-viewfinder images were exceptionally bright and crisp, even in poor light, although the sides of the viewfinder tube showed considerable reflection when viewing a bright light source from a dark position.

The 40mm f/1.9 Schneider Xenon, the lens supplied with the camera, was put through exhaustive bench and field tests. Unfortunately, only one lens was available at the time of the tests so that no conclusions could be drawn about the over-all quality of this lens type. Lens, rangefinder and camera were first checked for proper alignment. Tests then showed that this individual lens exhibited a marked falling off of edge definition at full aperture. The lens, however, improved considerably when stopped down. At f/4, it was acceptable. A 38mm f/2.8 Schneider Xenon, which will also be available as a standard lens, was not available for tests.

The 30mm f/3.5 Schneider Xenogon wide angle lens tested proved to be of excellent quality throughout the full range of stops and across the entire picture area.

A 75mm Tele-Xenar f/3.8 showed good definition at f/4 which held to f/11. The 200mm f/5.6 announced for the Robot Royal was not available for testing.

The Royal is opened for loading by raising a clip on the left side of the camera and then swinging the back outwards. The inside of the camera is well finished. A take-up cassette is provided with the camera and standard film cartridges can be used (*5*). The pressure exerted by a lever opens the lips of the take-up cassette when the back is closed. However, if you don't rewind, you'll lose the last three or so frames on the roll since they'll be exposed when you open the camera back.

The shutter release, located in a convenient position on the top left of the camera, tripped the shutter softly, with very little pressure and almost no jar (*6*). The button is threaded to accept a cable release. An accessory shoe for additional finders, for other than normal focal length lenses, is at top center in line with the lens.

The rewind knob, located at the top right of the camera, can be extended above the camera for easier turning (*7*). Unlike previous models of the Robot, rewinding was smooth and effortless. This knob is kept in its depressed position when the camera is in actual use, disengaging the rewind from the cartridge and thus keeping film drag at a minimum. When the knob is raised it exposes a collar used in setting the film speed rewinder.

A selector button on the rear center of the camera serves as a triple safety (*8*). Placing the button in the extreme left position opposite the green dot readies the camera for operation. Centering the button on the red dot locks the camera's release and also blacks out the rangefinder-viewfinder window so you can't attempt to take pictures by mistake while the camera is locked. The extreme right position frees the rewind knob for use and also blocks out the viewfinder.

The motor wind key (*9*) is located on the bottom left of the camera and is a ratchet arrangement permitting fairly rapid winding with a movement something like winding a watch. This key was quite stiff and resulted in sore fingers with repeated windings. It's still a vast improvement over the stiff and hard-to-grasp knob on previous models. The motor can be fully wound in about ten seconds without rushing. The right bottom of the camera houses the tripod socket and a retractable plate that is used to hold the camera level on a table top.

An indicator on the top right of the camera shows the number of exposures that have been made. The dial can be set to zero by depressing a button on the top left of the camera and turning a wheel protruding from the back left of the camera.

Flash synchronization contacts are located on the lower front right of the Robot Royal. There are two European-type push-on contacts, one for "X" synch and the other for "M" type bulbs. The contacts are well located, keeping the synch cord from interfering with camera operation. They suffer from the same difficulty as all European push-on contacts, however, and can be pulled loose quite easily.

In operation, the Robot Royal proved nearly all that the designers could have envisioned. A trip to the circus proved that the camera could be operated easily in little light. The automatic operation allowed a tightrope walker to be photographed through a somersault (*page 74*) while semi-automatic operation caught other circus acts which might have been missed by other cameras while resetting the camera or winding the shutter.

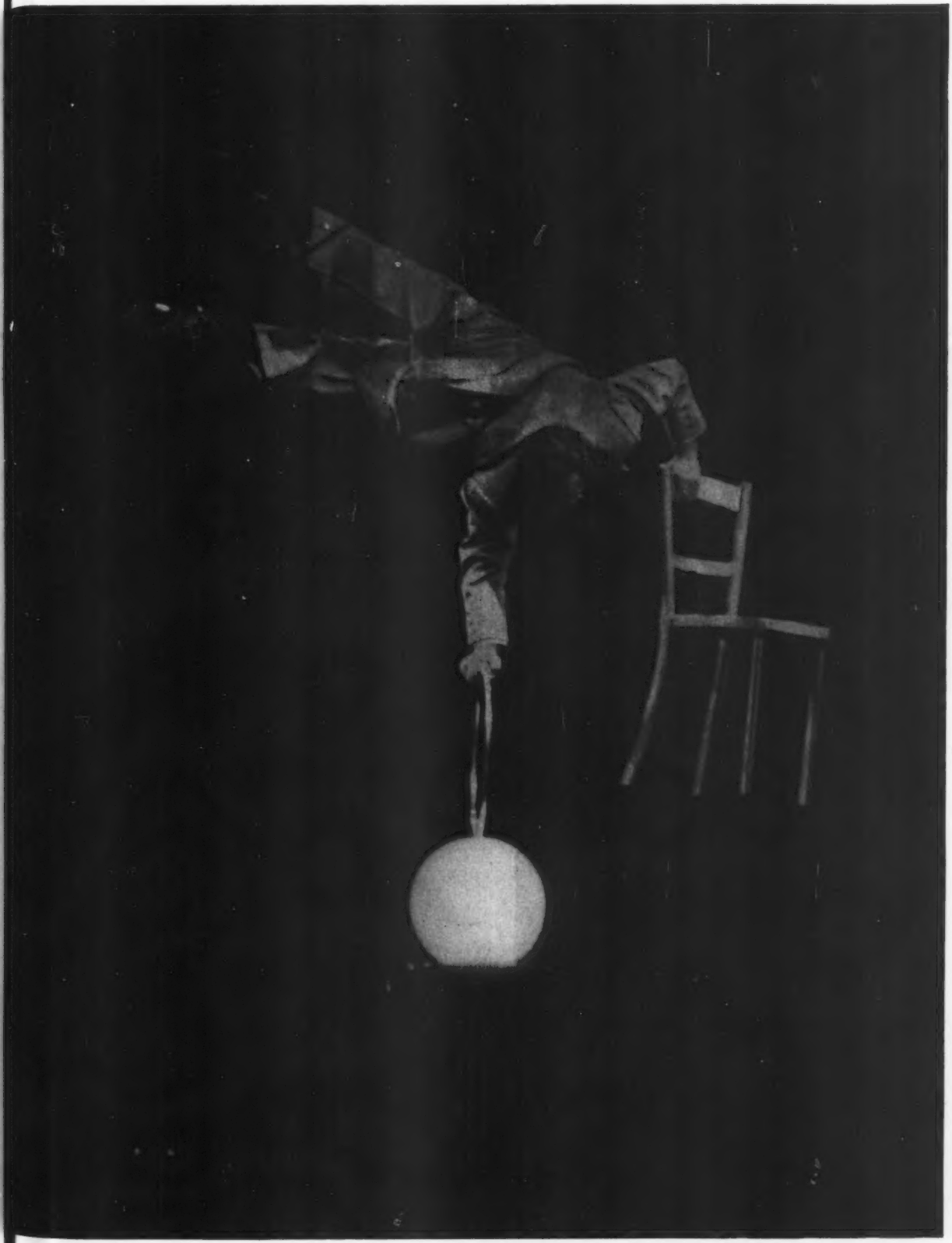
The 24 x 24mm format retained in the new Robot Royal is bound to come in for much criticism; it always has. Except for a few manufacturers, the 24x36mm frame has been almost universally adopted for still 35mm cameras. The smaller format, however, is necessitated by the camera's design. As a result, the user does develop a few benefits. He doesn't have to worry about whether a picture should be taken vertically or horizontally. Also the shorter focal length lenses used give him greater depth of field at any given opening.

On the debit side, the camera produces a smaller negative, meaning that it must be enlarged further than a 24 x 36mm negative to give the same image size in a print. Also the color worker will be handicapped since his film will be returned to him in rolls which he will have to cut apart and mount himself in special mounts.

The Robot Royal will sell for $295 with the f/1.9 lens; $255 with the f/2.8. The case is $14.50. The 30mm f/2.8 lens is $95, the 75mm f/3.8, $105. A universal finder of the zoom type costs $42.40. An electromagnetic release for remote control operation is $46.50.

There are many other Robot accessories available or to be available (*see page 88*).—THE END

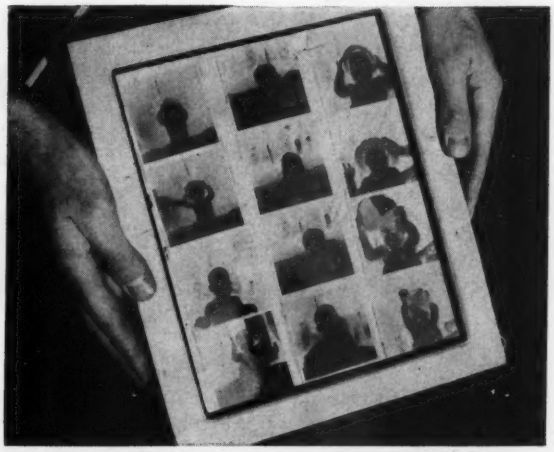
An opening of f/1.9 and a speed of 1/100 sec. was used for practically all photographs made at the circus. *(Also, see page 74.)* Since action was generally restricted to the center of the negative, the falling off of definition at edges at maximum aperture isn't noticeable. Contact print above shows original format. Enlargement, right, represents 10x blowup.



DON'T STAY INDOORS, PRINT IN THE SUN

No darkroom, no safelight, no developer! Here is how you can make lasting contact prints by exposing and fixing in the sun.

1. Here are all the materials you'll need for printing in the sun. Load frame in shade. Lay negative strips on the glass, emulsion side up. Place printing out paper over them, emulsion side down. Close wooden frame carefully, and lock.



2. Check to make sure negative strips do not overlap before placing frame in sun. Sunlight exposure should be made so even illumination is cast over the entire surface. Image will darken gradually to a deep reddish-brown color.

5. How dark should the print be? Print *above*, though pleasing to the eye, is still much too light, as it will be bleached by the hypo solution. Close frame carefully to avoid getting a double image and let exposure continue.

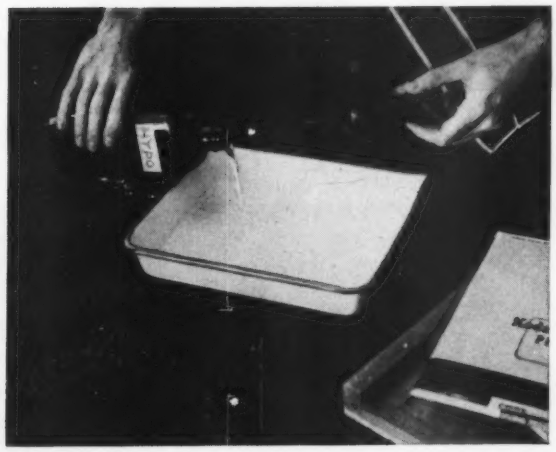
6. Distinct overexposure (often as much as three times more than normal) must be given for good results. Image shown *above* is dark enough for fixing. Open frame in the shade to avoid possible fogging, and remove the paper.

Summer's a heck of a time to spend cooped up in a hot darkroom making prints. The air gets stuffy, solution temperatures skyrocket. If it's just contact prints you want, why not make them out of doors in the sunlight with printing out paper? No darkroom, no safelight—and no developer either. The only photographic solution you need to use is hypo.

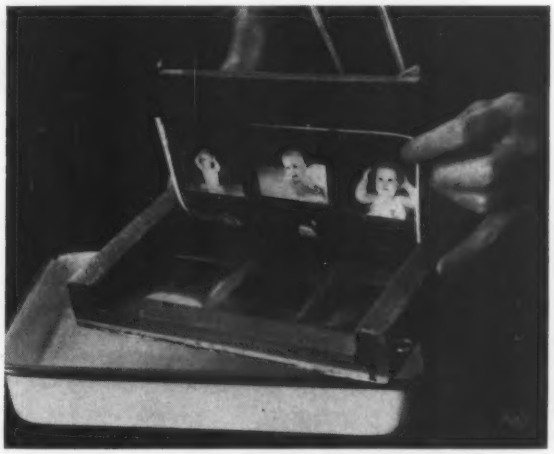
Printing out paper (P.O.P.) isn't a new invention. For years portrait photographers have used it to make studio contact proofs. They find P.O.P. handy because the image is formed purely by the action of light, and because prints need not be made permanent (customers are often tempted to keep the proofs instead of ordering finished prints). However, P.O.P. will last as long as any black-and-white contact sheet if fixed in hypo after exposure—and this is a daylight operation, too.

For illumination you'll need sunlight, since exposure by most artificial light sources takes too long. A package of printing out paper, one hinged 8x10 printing frame, a pound of hypo crystals, and one or two trays, 8x10 or larger, will complete your outfit.

For best results proofs should be printed quite dark, *see opp. page,* since hypo has a bleaching action on P.O.P. Exposures will vary from 5 to 15 minutes depending on the location and time of year. However, the advantage of a printing frame is that the back is hinged to permit checking exposure without destroying film-to-paper register. For the record, printing out paper is manufactured by Kodak as Studio Proof, by Ansco as Glossy Proof and by Gevaert as P.O.P. All are similar and allow you to print when and where you wish, using the sun.—*Jack Daniels.*

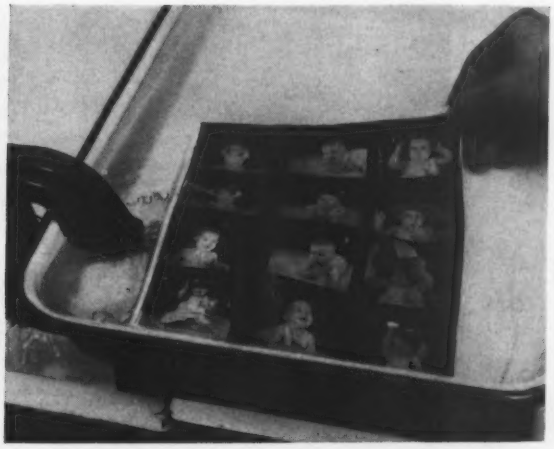


3. During the 5-15 minute exposure, prepare your fixer. If using plain hypo, take 4 ounces of hypo crystals and add water to make one quart solution. Packaged fixer with acid hardener will produce a yellower tone in the print.



4. You'll need to check image density since exposures vary according to location and time of year. This can be done without disturbing negative-to-paper register by opening smaller part of the hinged printing frame *(see above).*

7. Immerse entire sheet of printing out paper swiftly and evenly in the hypo solution and allow it to fix for 5 to 10 minutes. If fixing several sheets of printing out paper at the same time, be sure to agitate prints every few minutes.



8. Wash prints for twenty minutes in running water and make sure that sheets are kept moving throughout washing time. Prints may be dried on blotters or can be placed on clean ferrotype tins to produce a high glossy finish.

LEO STASHIN

DAVID SEYMOUR

the effective background

CAMERA IN HAND WE SEARCH for subjects in the warm summer weather. We note facial expression, the grace of a child at play, the configurations of a butterfly. Intent on focusing and shooting at the exact moment, many times we give the background only casual attention. If we think of it at all we say, "Does it hinder or help the general mood?" But for pictures with the greatest possible impact we should ask before shooting, "Are we using the background effectively? Have we tied this large area into the scene as a whole?"

Whether you tell a story with your pictures, as on these two pages, or are after mood (*see pages 84 through 87*) the effective background must "belong"—cannot look like an afterthought. Cartier-Bresson in his photograph *below*, for example, links environment to subject, and in so doing tells the story of a country gentleman. Leo Stashin uses the same storytelling device in his picture of bridge painters in front of steel girders, *left*, and essentially makes a unit of his picture through use of shape and form. A background which contrasts sharply with the subject can be dramatically effective as in David Seymour's picture of a baby against European ruins, *left*.

HENRI CARTIER-BRESSON

BURT OWEN

WERNER BISCHOF

WE LOOK FOR MOODS, TOO. We try to recapture the way we felt when we took the picture. In the final print, however, the original feeling is often lost—obscured by a background which is too sharp, or too busy—overshadowed by the large area which the ineffective setting occupies. Yet the photographer who has mastered the secret of effective background has at his fingertips numerous ways of making sure the mood is transferred to the film and finally to enlarging paper.

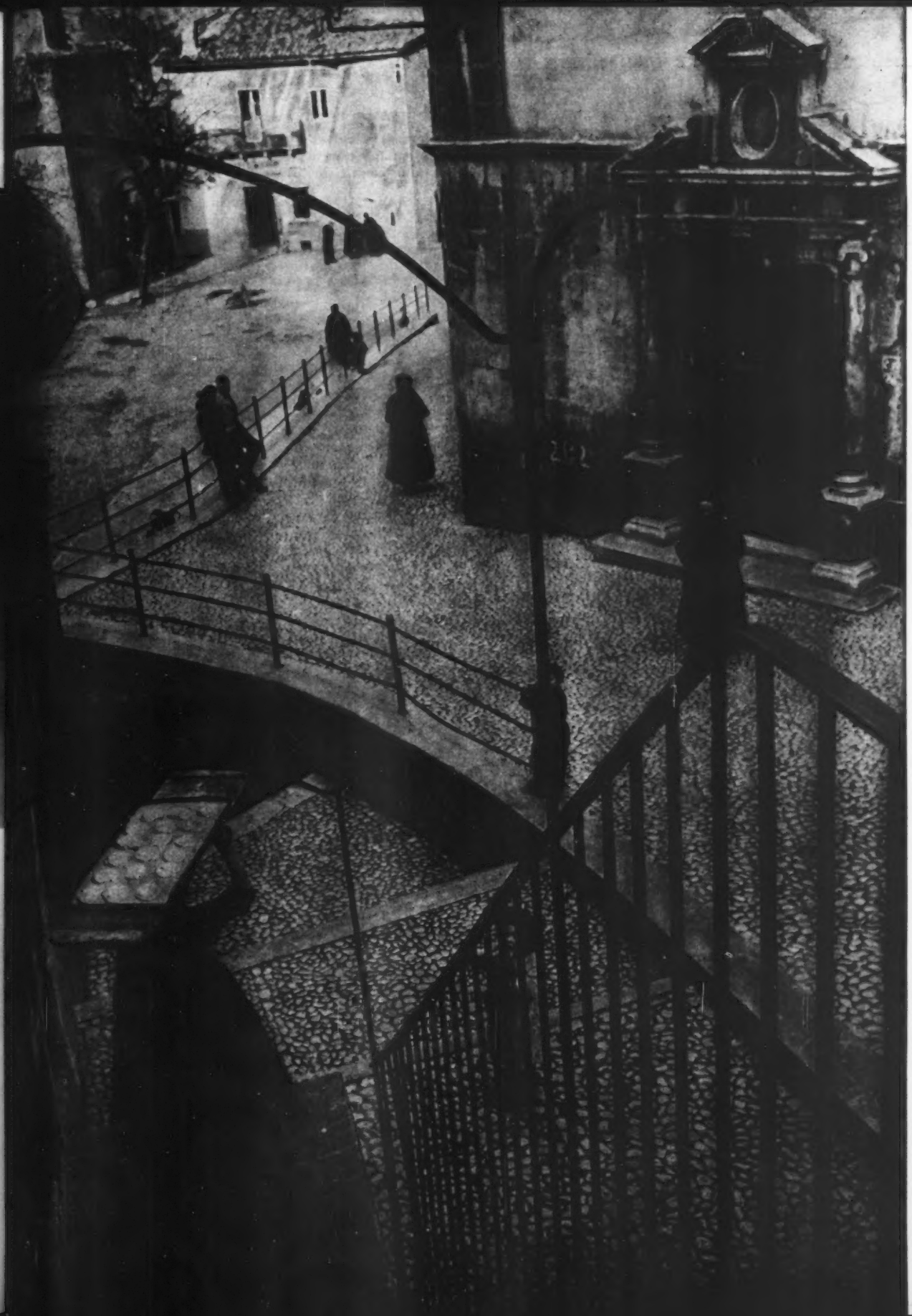
What mood are you trying to recreate? All of us have tried to picture a child's world of fantasy. It can be pointed up as in Tana Hoban's photograph shown at *right*. The eyes are sharp. The rest—flowers, clothes, and part of the face—was thrown out of focus to simulate the isolated circle in which a child dreams. And there are techniques for motion, too. One was used by Werner Bischof to emphasize the feeling of a horse in motion, *above*. By panning the camera with the horse he obtained a feeling of forward-going motion in the background trees. If you can't find the right scene, set it up as Burt Owen did to make the picture at *left*. Butterflies have a grace and charm all their own. Entranced, Owen set one in an area where you would least expect to find it—in the midst of New York City. He was after an effect of opposites—a sort of Beauty and the Beast feeling. Suggesting the setting by keeping it out of focus was sufficient, and had the advantage of centering attention directly on the insect. His striking result is due to forethought—rule number one for the photographer who wants to produce effective backgrounds.

TANA HOBAN

△ ERNST HAAS HENRI CARTIER-BRESSON ▷

WE LOOK AT OVER-ALL SCENES, TOO—while traveling, while away on week-end trips. Sometimes these views pose another problem. Everythings seems to be background. But when we look closely, we see that setting and foreground often merge into each other. Here a different approach must be used. Cartier-Bresson, who made the picture at *right*, says: "... inside movement there is one moment at which the elements in motion are in balance. Photography must seize upon this moment and hold immobile the equilibrium of it." In his picture, the railing was a fixed object. Yet inside this framework, from foreground to background, Cartier-Bresson caught his people in that moment of balance which makes a picture an indivisible unit of expression.

For Ernst Haas, traveling in southwestern U.S.A., the problem of merging foreground and background was even greater. There were no people to break up the area. Drama, vastness, the insignificance of man-made machines, were all there under the overcast sky. But the equilibrium was missing. As Haas waited, undecided, the sun broke through the clouds. For a brief instant it gave him the necessary balance of forces for effective use of background.—*Cora Alsberg*



REPORT FROM THE PHOTOKINA

(*Continued from page 63*)

built-in rangefinder does not couple with the 80mm and 35mm lenses. They must be focused manually. However, the camera rangefinder can be used separately to determine the correct distance to the subject. Schneider and Rodenstock components cannot be mixed.

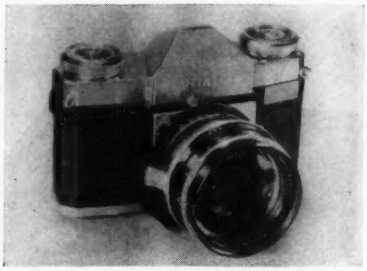
The Retina IIc comes equipped with either a Heligon C or Xenon C, 50mm f/2.8 lens in the new Compur shutter. It has a coupled single-window rangefinder-viewfinder in which the field of view is outlined by a brightly illuminated reticule, which also carries parallax correction marks. The central focusing portion is diamond shaped.

The Retina IIIc has either a Heligon C or Xenon C 50mm, f/2 lens and a tiny built-in photo-electric reflected light exposure meter. The meter has been designed to give direct readings in the new Compur light value scale. It also can be used for readings in the conventional manner with f/stops and shutter speeds. There are two light scales: with front door closed in bright light; and with door open in dim light.

Retina IIIc with normal lens fitted. Exposure meter is behind small rectangular door at top left of camera.

Contaflex Accessories: A lens attachment is available for the Contaflex which increases the normal focal length of the lens from 45mm to 77mm. It is termed a portrait supplementary lens 1.7x and focuses from 4 ft. to infinity. The attachment is made by Carl Zeiss, Oberkochen.

In order to use this supplementary lens with the camera you fit a special bracket over the lens standard and screw the supplementary lens into the bracket. No exposure increase is necessary: regular lens settings apply. The camera, lens and portrait lens combination is not to be used at larger diaphragm openings than f/5.6, however. The adapter for the portrait attachment can be left on the camera without interfering with closing the regular camera case.

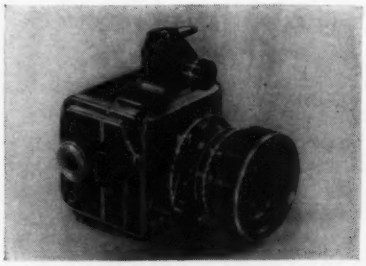


Contaflex with "portrait" attachment

A stereo attachment which reproduces the stereo pair within the single 24 x 36mm Contaflex negative area is also available. This screws into the same bracket used for the portrait lens. With the attachment, both pictures of the stereo pair are visible in the viewfinder but only ground glass focusing is possible.

Hasselblad Wide Angle Camera: Faced with the problem of mounting a wide angle lens in a Hasselblad camera, the designers decided to dispense entirely with the normal camera. Instead, a specially designed Carl Zeiss Biogon 38mm, f/4.5 lens has been mounted in a Synchro Compur shutter and attached permanently to a very shallow camera body. To use the camera, called the Supreme Wide Angle, regular Hasselblad film magazines are latched onto the back (which matches the back of the conventional camera body).

Focusing is entirely by scale, which is not a problem; at f/22 the depth of field includes everything from about 30 in. to infinity. The lens covers a 90° angle and is said to be capable of excellent definition without vignetting, even at maximum aperture. A novel reflex finder shows the field of view, while an adjacent magnifier gives a big image of a bubble level atop the camera body.



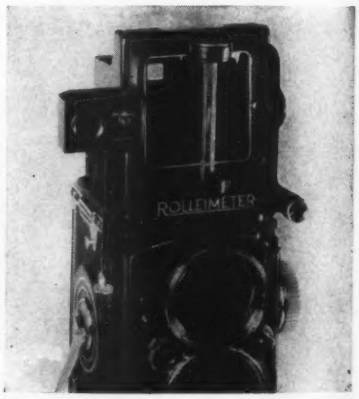
Hasselblad wide angle camera

New Shutter for Rollei: The f/3.5 Rolleiflex has been modified for the new Synchro Compur shutter. Shutter speed and diaphragm controls have been coupled; as the shutter speed dial is moved, the diaphragm control opens or closes the lens to compensate for shutter speed changes. However, if the diaphragm control is moved, it does not change the shutter speed setting.

The same type of focusing knobs used on the f/2.8 C have been added to the f/3.5. There are improved locks on the flash connection and release button. Double exposures can be made if they are desired.

The Zeiss Planar 80mm, f/2.8 lens, a new design, will be supplied in the Rolleiflex as well as the Schneider Xenotar f/2.8.

Rolleimeter Rangefinder: For those who want it, an optical rangefinder known as the Rolleimeter has been designed for the Rollei f/3.5 and f/2.8 C. It consists of a frame which locks onto the top of the camera, and a simple rangefinder mechanism. When first placed on the camera, it must be adjusted for infinity, a simple operation. After that, the adjustment screw is capped and no further changes are necessary even though the device is removed and replaced. The rangefinder has a 57mm base.



Robot Royal Special Equipment: A special model of the Robot Royal has a back designed to hold film for 400 exposures. An electric motor is provided to operate this camera and there is an attachment, which permits automatic camera operation from 8 exposures per second to one exposure every 12 hours, for time lapse photography.

An array of adapters, accessories or attachments permit use of the Robot Royal for many commercial, industrial

(*Continued on page 102*)

37 *good reasons why this camera is worth more than $87.50*

1. The Kodak Signet 35 camera is an integrated optical unit—built to give you the crispest, clearest, sharpest miniature negatives and transparencies you've ever seen.

2. It's compact, handsome, efficient—all business, no useless widgets.

3. Focusing extends from infinity down to 2 feet—ideal for color close-ups.

4. Lens stops down to *f*/22—desirable for extra depth in extreme close-up work, and—

5. The lens is a 4-element Kodak Ektar *f*/3.5. No better lens in its field, at any price.

6. All glass-air surfaces of the Signet's Kodak Ektar Lens are *Lumenized*, for utmost color purity, clean tonal separation, and maximum light transmission.

7. This lens has a focal length of 44mm —which matches the diagonal of the 24 x 36mm negative, gives you the correct "normal" angle of coverage, and superior depth of field.

8. The Signet's lens is coupled to a rangefinder of exceptional clearness and accuracy, for the full focusing range.

9. The rangefinder shows a large triangular image in a full viewfinder field. Apex of triangle is especially helpful in centering and aligning the subject.

10. The viewfinder is the direct, optical eye-level type, fully enclosed. Furthermore—

11. Range- and viewfinder are combined in one eyepiece, for speed and convenience.

12. For utmost accuracy, the Signet rangefinder is built with extra-size components, and uses spring-loaded V-bearings which eliminate all "play."

13. The Signet's lens is fitted to a Kodak Synchro 300 Shutter of trouble-free design, with speeds from 1/25 to 1/300 second.

14. This shutter has an unusually rapid opening-closing rate—to assure full light transmission in the best action-stopping time.

15. The shutter construction includes an extra-heavy mechanism plate to carry all moving parts, a heavy drawn-and-turned case with lens cell separately fitted to perfect parallelism—all to assure maximum precision.

16. Shutter triggering is indirect. The rate at which you trip the shutter has no effect on its precision of performance.

17. Flash synchro for Class M bulbs is built-in, and extremely reliable at *all* speeds.

18. Lens and shutter are mounted on a velvet-smooth all-metal focusing helix, with lateral play held to −.001 inch, and end play to −.0015 inch, for precise co-ordination between lens, rangefinder, and film.

19. Lens mount and focusing ring ride on 50 ball bearings in a broad circular race—for accurate alignment with no play or slack.

20. This superior ball-bearing mount is lifetime lubricated with a special all-temperature lube. It's as smooth and sweet-acting in coldest winter as in tropical summer.

21. The Signet's body is of tough, rigid, die-cast aluminum alloy, with deep internal webbing for maximum strength.

22. Camera weight, only about 18 ounces.

23. Camera size, 4½ x 3⅛ x 2½ inches, with lens retracted. Just right for a firm two-hand grip, without excess bulk.

24. Film winding is jam-proof and smooth. Film glides along with a flick of the knob.

25. Winding and rewind knobs are big, deep-milled, easy to handle even with gloves on.

26. Shutter release, cocking lever, and focusing lever are all at your finger tips even when the camera is held in a firm two-hand grip.

27. All operating scales—shutter speed, focus, aperture, field depth—are visible at a glance from above.

28. Film counter reads *down* from 36 to 0—automatically shows how much film remains.

29. Quick-action exposure computer and film indicator are on back of camera.

30. "Red dot" average settings for color and black-and-white—assure correct exposure without fuss.

31. Automatic double-exposure prevention.

32. Release lever permits *deliberate* double exposures when you so desire.

33. Camera back removes completely for easy loading and cleaning.

34. Film pressure plate is mirror-smooth chrome; no film scratching.

35. Exterior metal surfaces are handsomely satined and waxed; covering is tough Kodadur, scuff-resistant, moisture-resistant and fungus-resistant; bottom plate is resilient Tenite, won't mar furniture.

36. Neck strap comes with camera; handsome leather field case available; all Series V lens attachments fit.

37. The $87.50 price *includes* Federal Tax.

See the Kodak Signet 35 at your dealer's. We feel it's your best buy in precision miniature cameras.

Price is subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

The Kodak BULLETIN

BETTER PHOTOGRAPHY...

selecting your flash equipment

A GOOD camera is a good start to better photography. But you can greatly extend your camera's capabilities with proper flash equipment. There's no substitute for flash for pictures of people or close-up action at night. Outdoors, too, you'll use flash to supplement sunlight, to fill in shadows when you're making a close-up against the sun.

In choosing your flash equipment, the important thing to look for is reliability. It must be efficient and positive in action, uniform in illumination. It should be easy to handle and built for long service. Consider your future requirements in making your choice. If flash will be an important part of your work, then look for provisions for multiple extensions and the extra power and reliability of B-C (battery-condenser) power.

As a guide, we've listed the important features below. Look them over. Then see your Kodak dealer.

Positive flash depends upon good electrical connections. Check a Kodak Flasholder and you'll find extra-heavy battery contacts and connector strips. Wiring is firmly soldered, well insulated. This keeps electrical resistance low, insures long, dependable service.

Comfortable grip design, one that "feels" right when you hold it, helps keep your camera rock-steady. You'll find your hand shapes naturally, comfortably around Kodak equipment.

Rigid, non-slip brackets keep flash units accurately aligned. They should be padded to prevent marring your camera. Kodak Flasholder brackets use U-channel steel, with thick pad inserted, cemented and riveted in.

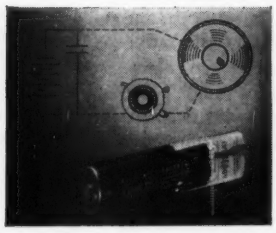
Maximum light distribution over the entire picture area is the job of the reflector. Too shallow a bowl wastes light. Kodak reflectors are carefully designed for maximum efficiency. The new Kodak Lumaclad Reflectors have a mirror-bright reflecting surface, won't dent or break in normal use.

Convenient exposure data are important. All Kodak Flasholders have flash exposure data on the back of the reflector, right where you want it when you want it.

Lamp handling capacity is important. The Kodak B-C Flasholder or the Standard Flasholder (with B-C Flashpack added) handles up to 2 extension units. The Kodak Ektalux Flasholder handles up to 2 extension units with one battery, up to 6 with two batteries. Either flash holder can be used on camera or off, on cords up to 20 feet.

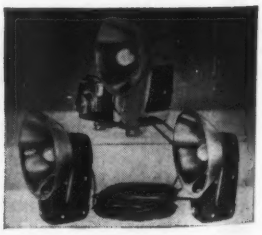
Flexible cords and rugged connectors mean dependable operation. Kodak cords are non-kinking; connector contacts are rhodium plated for good electrical contact and corrosion resistance.

If you're just starting out, the Kodak Standard Flasholder at $7.95 is a good choice. It fits any Kodak camera that has a flash shutter with connecting post. And, with the proper connectors, it can be used with almost any other internally synchronized camera, foreign or domestic. It incorporates all the features described above. Takes two standard "C" cells.



Convert to B-C power with the Kodak B-C Flashpack, $2.95. It fits your Kodak Standard Flasholder or any flash holder using two "C" cells. With a 22½-volt photoflash battery (extra) it slips into the case in place of the original batteries. Or you can buy the Kodak B-C Flasholder, $9.95, with a B-C unit already built in. Power adds extra dependability.

For professional flash equipment with dependable B-C power, choose the Kodak Ektalux Flasholder. Has separate circuits for flash and solenoid operation. Takes either screw base or midget lamps. Magnesium body with firm saw-grip handle that fits your hand comfortably. Accepts either one or two 22½-volt batteries. Prices start at $29.75.



Kodak Ektalux Extension Units come complete with 20-foot cord. Up to six of them, strung out over 120 feet of connecting cable, can be fired from your Ektalux Flasholder when two batteries are used. Extension Units match Flasholder in appearance, accept screw base or midget lamp. $12.40 each. Ask your Kodak dealer about other Ektalux aids.

BETTER PHOTOGRAPHY...

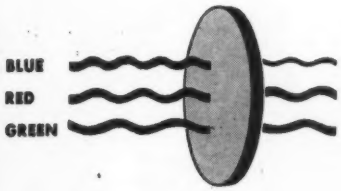
...and your filters

YOU *can* take excellent pictures without filters. But more often you'll find that the proper filter on your camera makes the difference between an acceptable picture and a perfect picture.

With filters, you can make light behave the way *you* want it to—to balance tones, to get strikingly white clouds against dark skies, to achieve moonlight effects in daylight, to let you use indoor color film outdoors.

To help you choose the filters you'll need, we've listed the basic ones on this page. Start out with these. Then, as you advance, you can experiment with some of the more than 100 Wratten Filters Kodak makes for specialized uses.

You'll do well, too, to choose Kodak Wratten Filters. We use dyed gelatin, held to laboratory standards and suitable for the most precise optical experiments. And we seal it between two pieces of plane-parallel optical glass in much the same way the elements of a fine lens are sealed together. This is why Kodak Wratten Filters are of such high optical quality.



How filters work . . . A color filter is an optical screen. It absorbs some colors of light and passes other colors. At left, you see how a yellow Kodak Wratten K2 Filter absorbs part of the blue light from an outdoor scene. This is desirable because blue rays are excessively powerful. The filter improves tone balance in the black-and-white negative and print. The sky will have a richer tone; clouds will show up better; the whole effect will be more pleasing.

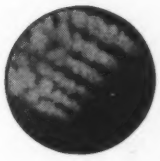
Other filters are used to exaggerate tones for dramatic effect or to get better light balance for the color film you are using (for example, to balance daylight for a Type A artificial-light film). But the principle is the same in each case.

Now for selection . . .

For black-and-white...

Kodak Cloud Filter—Yellow in color, this filter will give you better skies, moderate tone correction on any outdoor scene. It is designed for use on simple cameras and can be used either with panchromatic or orthochromatic film.

K2—This filter will give you the most accurate tone correction on outdoor scenes. Use it for smooth skin textures, to record clouds on either panchromatic or orthochromatic film. This is the best filter to start your kit of filters.



A—Red in color, this filter produces almost black skies, against which white clouds stand out dramatically. It can also be used to achieve moonlight effects in the daytime. Use it only with panchromatic or infrared films, not with orthochromatic films.

G—This is a deep yellow filter providing more correction than K2. Use it to reduce bluish haze for clearer distant landscapes, to get darker skies, make water sparkle in marine scenes, and to lighten foliage. Best with panchromatic films.

X1—Flesh tones, particularly those in portraits taken against the sky, are improved with this filter and panchromatic film. It also gives excellent black-and-white renderings of flowers, blossoms, and foliage. It is greenish in color.

For color...

Kodak Skylight Filter—Outdoors on hazy days, in the open shade, or on the beach, there is often an excess of blue light. This filter reduces the blue to give you a pleasing, more natural-looking color picture. The Skylight Filter is also helpful when you wish to subdue excess bluishness in distant landscape subjects, and in sunny snow scenes.

Kodak Daylight Filter for Kodak Type A Color Films—Color films for indoor use with artificial light have a different color balance than outdoor Kodachrome or Kodacolor. When you want to take an outdoor picture and your camera is loaded with indoor film, this filter will readjust the daylight to give you the proper color balance.

Kodak Flash Filter, No. 81C—Type A color films are balanced primarily for use with photoflood illumination. This amber-tinted filter gives you the proper color balance when using Class M photoflash lamps with such film. (This filter is not needed with the SM or SF photoflash lamps or with Kodacolor Film.)

You'll find the improved picture qualities Kodak filters give you far outweigh their modest cost. Kodak Wratten Filters K2, A, X1, G; Kodak Skylight, Kodak Flash Filter No. 81C, and Kodak Daylight Filter for Type A Color Films are priced as follows: Series IV, $1.75; Series V, $1.95; Series VI, $2.25; Series VII, $4.00. Kodak Cloud Filter, $1.85. Your Kodak dealer will help you select the proper filter for your camera and for your photographic needs.

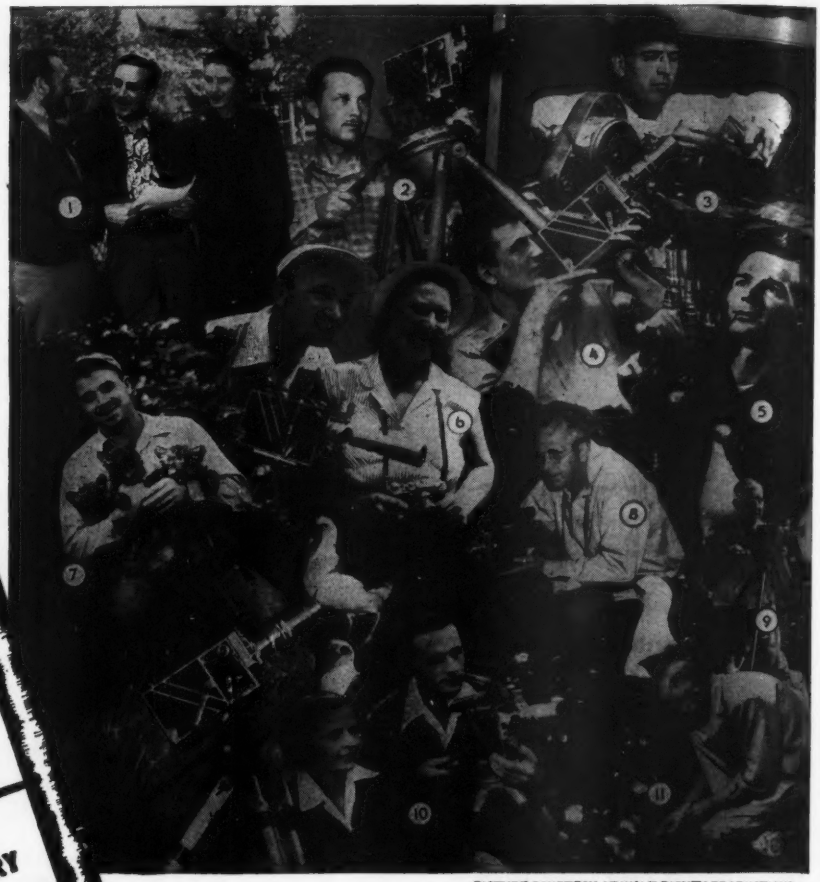
Prices include Federal Tax where applicable and are subject to change without notice.

» Would you like free copies of the earlier installments in this "Better Photography" series? They give you practical tips on choosing a camera, choosing the right accessories, planning your darkroom, and how to get top-quality prints. Punched to fit a standard 3-ring notebook. Write to Department 8—

Eastman Kodak Company, Rochester 4, N. Y.

Kodak

You've seen these great Walt Disney films...



PICTURE COURTESY OF WALT DISNEY PRODUCTIONS

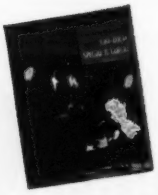
Next, see Walt Disney's new feature-length True-Life Adventure: "The Vanishing Prairie."

Now meet the people who made them!

Here is your index to some of the people who made Walt Disney's famous "True-Life Adventure' series of motion pictures, which have already won six Academy Awards.

The picture above shows: (1) Walt Disney between Mr. and Mrs. Herb Crisler; (2) Karl H. Maslowski; (3) John Nash Ott; (4) Murl Deusing; (5) Tom McHugh; (6) Mr. and Mrs. Alfred G. Milotte; (7) Lloyd Beebe; (8) Alfred Bailey; (9) Bert Harwell; (10) Mr. and Mrs. Olin Sewall Pettingill, Jr.; (11) John H. Storer.

Note how many of these famous cinematographers, explorers, and naturalists use the Cine-Kodak Special II Camera—the highly precise 16mm. motion-picture camera that's famed the world around for its truly amazing built-in movie versatility.



To learn more about this amazing camera, ask your Kodak dealer—or just mail the handy coupon for this free 16-page booklet describing features of Cine-Kodak Special II Camera. Prices start at $990, including Federal Tax, subject to change without notice. *And most Kodak dealers offer convenient terms.*

7-205

EASTMAN KODAK COMPANY
Dept. 8-V, Rochester 4, N. Y.

Please send me a copy of "16mm. Motion Picture Making with the Cine-Kodak Special II Camera."

NAME_____
STREET_____
CITY_____ (Zone)
STATE_____

Kodak

Dr. Cinema says...

Plan to shoot beach movies this summer? Here are ways to get action-packed footage.

Sometime this summer you'll probably be visiting a spot where the water meets the shore. It may be at a lake or a sea beach, at the old swimming hole, or at an outdoor pool. Without trying to analyze the movie possibilities of every type of water locale, let's concentrate upon beach pictures in hopes of touching upon the majority of problems you are likely to encounter.

Let there be action . . .

Try to think of your beach movie as a kind of vacation film in miniature. In other words, do a little planning in advance so as to inject as much continuity as possible. A beach is a great place for the sort of action that makes a movie move. It is also a mecca of color—the blue of the sky and water, brightly painted boats, colorful bathing suits and beach gear. Photograph the action and color, to be sure, but don't go over-board (no pun intended) doing it. Pace your movie with an occasional stationary prop—an overturned boat, a beach ball or shovel in the sand, plastic animals—anything that will give your viewers a breather from continuous action or an overdose of brilliant color-in-motion.

Try to vary your camera position. Shoot from ground level once in a while, climb up on a pier or lifeguard stand if it's permitted, or wade out a little way from shore to get some close-up footage of the swimming and horseplay. In doing this, be sure to have the camera anchored securely to a wrist-cord or neckstrap. Many a vacationer's outing has been ruined when his favorite movie camera slipped into the drink.

Watch the light . . .

Sand and water reflect a great deal of light. On a bright day, you must be constantly on guard against overexposure. If you're using a meter, expect (and be guided by) some pretty high readings. If you haven't a meter along, use about one full stop smaller lens diaphragm than you would use away from the beach. With outdoor color film, for example, a sunny beach scene is apt to call for f/11 at 16 frames per second between the hours of 10 a.m. and 3 p.m. An average scene, by comparison, would probably require a lens opening of only about f/8 because of less reflected light.

Backlighting and sidelighting are particularly effective for swimming shots. Try to avoid having the swimmers churn directly across the field of view. Instead, film them at an angle to show more action. For a gag you might have a swimmer submerge and swim toward you underwater, surfacing at close range. Such a sequence is filmed most effectively from as near water level as you can safely hold the camera. (Watch out for waves!)

Low angles for dramatic effect . . .

We've already spoken of shifting camera angles often to avoid monotony. Your most effective camera angle—the one you'll use most often—will probably be something approaching sand or water level. Take a squint through the viewfinder from a really low angle before you press the button on any run-of-the-mill action. A shot of a volley ball game, the inevitable beach gymnastics, or even a scene of someone eating a hot dog or drying off with a towel, will be much more dramatic if filmed against the sky from a low camera angle. For a chuckle, try a genuine sand-level shot of a reclining figure, with the feet prominently in the immediate foreground. A wide-angle lens will prove especially useful in such work.

Use your shutter speeds . . .

Much of your beach filming will, of course, be done with a normal shutter speed of 16 or 24 frames per second. A diving shot, however, may suggest several alternate speeds. If filmed at 32, 48, or even 64 frames per second, it will give you slow motion on the screen. For a very brief, humorous contrast in action, try using 8 frames per second. On the screen, the divers will zip around like an old fashioned comedy skit. It's usually best to shoot your divers from below; if cross-lighting is available, so much the better.

Aquaplaning and water skiing are common water sports these days, and if you're willing to go to a little trouble such activity can provide you with exciting film action. If possible, shoot the skier or surfboard athlete from a boat traveling alongside. I suggest a film speed of not less than 24 fps for this in order to minimize the bucking and jolting of the craft in which you are riding. Mix in an occasional long shot of your subjects. If there's a bridge, get a shot of the speeding figures as they pass beneath it—using a normal shutter speed in this case, or wherever you have firm footing and don't want a slow-motion effect.

Aquaplane sequences are well adapted to the use of post-recorded sound if you use magnetic sound equipment. Take a tape recorder along to pick up the exhaust of a noisy speedboat or outboard; this can be dubbed into your entire sequence later. While you're at it, get some additional sound for dubbing—the tinny rattle of beer cans, the exaggerated gurgling of soda drinkers, the general uproar of beach games, the splashing of water. Even the sound of a portable radio will help provide background atmosphere for a magnetic sound movie.

Don't try for too much . . .

There's a limit to how much good footage you can turn out in one day. When you begin to tire, knock off. If necessary, return to the same locale another day and complete your film. Use the same cast and see that they wear the same clothes. Match up consecutive scenes with reference to lighting and exposure.

A good end sequence to your film can involve a campfire at dusk or after dark. If your lens will open up to about f/1.9 or better and the fire is sufficiently lively, you can get some very passable footage. With a little preliminary experimentation, you can hop up the fire with oil, small pieces of kindling, railroad flares, etc., thus increasing the illumination long enough for your purposes. When using artificial boosters, avoid shooting directly at the fire; instead go for a silhouette effect, with one or more figures screening the lens from the direct rays of light. Put the camera on a tripod and use the lens diaphragm to fade out the scene.

I hardly need caution you what sand, heat, and moisture do to movie equipment. If you lack a protective case, at least keep your camera gear in a plastic bag.—THE END

The Tips booklet on "Vacation Movies" is again available upon request. Movie Editor,* MODERN PHOTOGRAPHY, *33 W. 60th Street, New York 23, New York.

VARY YOUR LIGHT FOR BETTER OUTDOOR MOVIES

Front sunlight is recommended for beginners because it is the safest and surest way to obtain good exposures. Experienced amateurs, however, use many other forms of natural light with excellent results... *by Ernst Wildi*

WRONG

This is invariably what happens when a subject is asked to face brilliant sunlight. In addition to the actual physical discomfort registered by the squint and facial expression, the picture area as a whole is butchered with distracting blotches of highlights and shadows. Notice how irrelevant background objects compete with the principal subject instead of helping to create the illusion of a third dimension.

MOVIE MAKERS, particularly beginners, are usually advised to shoot color scenes with the sun at their back. That is sound advice. A scene filmed in this manner stands the best possible chance of being evenly illuminated and well exposed.

Unfortunately, this type of lighting, called front lighting, leaves a lot to be desired from the aesthetic point of view. Objects appear flat, having none of the texture and illusion of depth so important in movies. For buildings, statues, monuments, or other motionless objects, flat front light is entirely unsuitable. For living subjects it is a physically uncomfortable kind of light which produces squints and limits spontaneity of action.

Once a movie maker has shot a few reels of front lighted film, he owes it to his audience to begin experimenting with various other lighting effects—especially those which will add beauty and change of pace to his films. One of the first steps in this direction will be to borrow a few tips from Hollywood film producers. Even on a bright sunny day, a Hollywood shooting crew bound for location work carries along a number of light reflectors and diffusing screens. With the aid of these light controlling surfaces they no longer have to depend upon direct front light for illumination. Instead, they can either soften the sunlight, or bounce it into areas that would otherwise be in complete shadow.

Since an amateur movie maker seldom has a rigid shooting script to follow, he has very little need for elaborate light controlling devices. In photographing a stationary object, for instance, he can generally check it from a number of different angles to determine the most effective lighting. In photographing a human subject, he also enjoys a certain amount of freedom to choose a shooting locale best suited to his needs. Instead of using artificial reflectors, for example, he can often make use of natural or existing reflective surfaces—a sandy beach, a white wall, or even concrete paving.

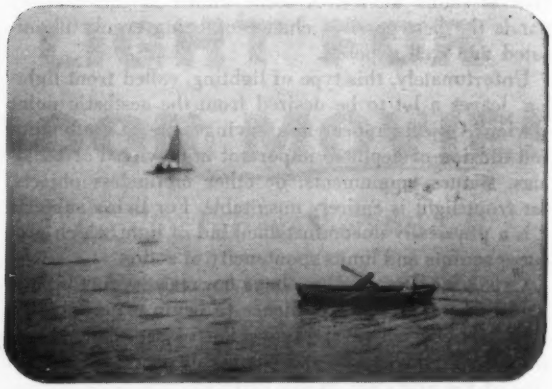
For the sake of convenience, however, I carry a reflec-

RIGHT

For natural, spontaneous expressions, try having your subject face away from the sun. A piece of cardboard was used in this case to reflect light back into the girl's face. A piece of newspaper or white cloth could have been used just as effectively. Note the flattering softness of the reflected light, the absence of distracting contrasts, and the illusion of depth created by the more subdued background images.

Your outdoor movie scenes will look like these if

Will you be photographing buildings, statues, monuments this summer? Try to avoid "head on" shots in flat front light. A three-quarter view, *above*, provides contrasts and enhances a feeling of third dimension.



Have you been passing up chances to shoot fog scenes in color? Actually, the mood atmosphere, and soft pastel colors of a fog shot will produce a welcome change of pace from your conventional sunlit scenes.

Are you willing to experiment? If so, try photographing fog-shrouded traffic lights in color after dark. Exposure will be tricky, particularly if there are moving lights—but patience here will really pay off. . . .

Is this the type of family shot you'll be shooting this summer? The halo effect from the backlight is excellent; so are the natural expressions. Without a reflector, though, the faces would photograph too dark.

tor made of four pieces of cork joined together like a folding screen. Each section of cork measures 11 x 14 in. and is covered with patterned silverfoil. When in use, the cork is mounted with carpenter's brackets to a collapsible wooden picture frame which has a socket to accommodate a tilting panhead. It takes only a minute to set up the reflector and mount it on a tripod; when not in use it is small and light enough for easy transportation.

By turning a subject *away* from the sun and using the reflector to bounce light into the shadow side of the face and figure (*see illustration, page 95*), natural, squintless expressions can be filmed. The main problem involved is one of correct exposure. For color film, the difference in exposure between the light in the background and the reflected light on the subject should be 1½ diaphragm stops as registered by a meter. First, take a reading of the background as in the usual way; then, with the reflector in place, take a reading of the subject's face. If necessary, adjust the reflector-to-subject distance, or the angle of the reflector, until the difference in light values between the subject and background amounts to 1½ diaphragm stops. Finally, set the lens diaphragm between the two readings, favoring the reading for the face. For example, supposing the meter calls for a background exposure of f/8, and an exposure for the subject of between f/4 and f/5.6. Set the lens diaphragm at f/5.6. With this setting, the background will be slightly overexposed, the subject slightly underexposed—but the result of this compromise will be a pleasing scene when the film is projected. For black-and-white movies, the ratio between background and subject can be greater in terms of diaphragm stops. After you've gained some experience, you'll be able to judge the correct ratio by simply looking at the scene you intend to film. In other words, you won't need to meter every scene.

Don't confine the use of a reflector to side- or back-

you vary your lighting as explained in the text . . .

Plan to photograph a subject on the beach or beside a white wall? If so, you probably won't need an artificial reflector. Try sidelight, *above*, for a change and compute your exposure as explained in the text.

Do you enjoy beautiful, yet dramatic scenic shots? Straight backlighting was used for the scene, *above*. Note how the sparkling reflections on the water, plus shadow areas, add to the picture's illusion of depth.

How many times have entrances to buildings and parks looked uninteresting in your films? Flat front light was probably the fault. Try dramatic backlight—but be careful not to let the sun shine into your lens.

Have you radically over or under exposed scenes like this in the past? It's bound to happen whenever you expose entirely for the foreground or background light. Best try a compromise as explained in the text.

lighted human subjects. Try it as well for illuminating animals, birds, flowers, insects, or still life subjects.

There will be times when you will want to photograph back or sidelighted subjects *without* reflected fill light. When the sun is shining towards a camera, it tends to outline a foreground subject with a halo effect which separates it from the background. The shadows stretching toward the camera enhance the feeling of third dimension. Scenes which include water—lakes, waterfalls, fountains, and the like can be greatly improved by the use of backlight. Cultivate the habit of noticing how *different kinds* of light alter the appearance of outdoor subjects. Shadows on one side of a tree, for instance, add to its roundness, creating a three-dimensional effect. Sidelighting, sometimes called cross lighting, also brings out texture and emphasizes the details of a subject. In short, it gives a picture a lifelike quality that is lacking under front light. This holds true regardless of whether you are filming in black-and-white or in color.

Early morning or late evening is an excellent time for shooting scenics in or out of the city. Watch for light filtering through trees or street canyons. Be on the lookout, too, for long shadows of every description cast by a low sun. These give a feeling of depth and perspective to a picture. When haze adds pictorial value, don't try to eliminate it with filters.

The key to interesting movie footage lies in variety and change of pace. Instead of inviting visual monotony by using only flat front light, experiment with everything from crisp morning light to thick night fog. With luck, your films will become more interesting—at worst you lose only a few frames of film.—THE END

Got an amateur movie-making problem? Dr. Cinema will help you solve it if he can. Write him in care of MODERN; *please enclose a stamped, self-addressed envelope.*

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Closes June 16. Exhibit, June 26-30. Fee, $1 plus postage. Write Erwin Roberts, 1705 Miller Road, Wilmington 3, Del.

***10TH FALMOUTH (ENGLAND) INT. EXHIBITION.**
Closes July 15. Exhibit, July 26-August 7. Fee, $1 for 4 prints and/or slides (glass mounted). Write Sec'y M. Wall, "Bibury," Tregenver Villas, Falmouth, Cornwall, England.

***7TH ILLINOIS STATE FAIR INT. EXHIBITION OF PHOTOGRAPHY.**
Closes July 28. Exhibit, July 31-August 1. Fee, $1 for 4 prints. Write Evelyn Robbins, 2417 S. 11th St., Springfield, Ill.

14TH NORTH AMERICAN INT. PHOTOGRAPHIC EXHIBIT, CALIFORNIA STATE FAIR, SACRAMENTO.
Closes July 30. Exhibit, September 2-12. Write Grant Duggins, P.O. Box 2036, Sacramento, Cal.

8TH ANNUAL YOLO COUNTY PHOTOGRAPHIC SALON AND 1ST ANNUAL COLOR SLIDE EXHIBITION.
Slides close August 1; prints close August 8. Exhibit, August 19-22. Fee, 50c for 4 slides or prints. Open to entrants from Arizona, California, Idaho, Nevada, Oregon and Washington only. Write James Perdue, 321 E St., Davis, Cal.

***2ND ANNUAL INT. STOCKTON-ON-TEES (ENGLAND) EXHIBITION OF COLOUR PHOTOGRAPHY.**
Closes August 12. Exhibit, September 4-9. Fee, $1 for 4 slides of any size by any process. Write James B. Milnes, % Photo-Colour Society, 9 Ellen Ave., Stockton-on-Tees, Durham, England.

***2ND ASSOC. INDIAN INT. EXHIBITION OF PHOTOGRAPHIC ART.**
Closes August 14. Exhibition will be held in 5 centers—Bombay, Ahmedabad, Surat, Navsari and Poona—from September through April. Fee, $1 for 4 prints and/or slides. Write Theodore Babu, Sec'y, 2nd Assoc. Exhibition, Photographic Society of India, 195 Hornby Rd., Bombay, India.

14TH INT. FOCUS FOTOSALON OF AMSTERDAM, HOLLAND.
Closes August 25. Exhibit, October 2-17. Fee $1 for 4 monochrome prints; $1 for 4 color prints or slides. Write Sec'y, Focus Fotosalon, Zuider Stationweg 33, Bloemendaal, Holland.

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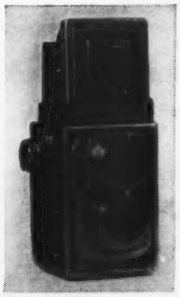

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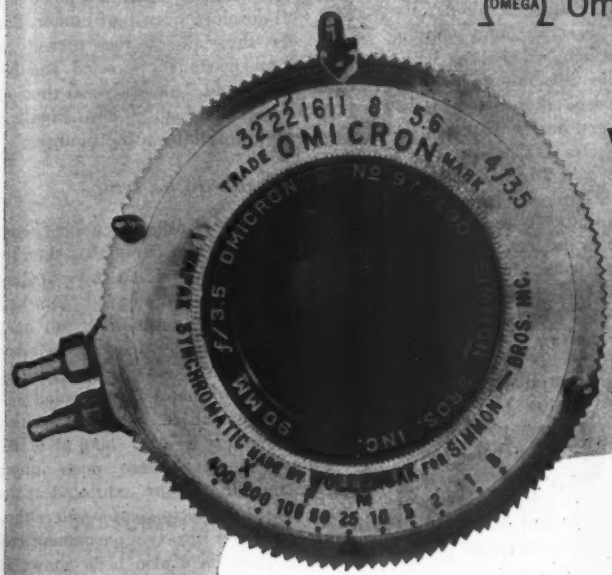

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ROLLIE McKENNA

(Continued from page 50)

valuable for over-all interiors and exteriors on narrow streets. The tele lens is excellent for long shots from a distance and for details high up or far away inside churches and palazzi. She also works with a Rolleiflex for details and occasionally uses a 35mm camera with a long focus lens.

In all cases she uses Super-XX film. Most of the exposed film she brought home and developed herself in Harvey's 777 or Microdol. Her 4x5 negatives are often enlarged to 16 x 20 and her 2¼ x 2¼ to 11 x 14. She likes to overexpose half to a full stop and underdevelop by about 20 per cent to reduce contrast. Except for occasional scenic shots, she does not use filters.

And so to portraits

It was her photographing of church interiors that led Rollie McKenna to portraiture. She was sharing a bottle of wine with the sacristan of San Lorenzo in his little apartment when his wife modestly asked if a photographer of churches could and would do a portrait of themselves and their orphaned grandchild, all dressed up for first communion. Mrs. McKenna consented with delight. Her first portrait assignment came from the Poetry Center in New York for twenty-five informal portraits of British and American poets. To this list she added other artists whose work or faces interested her.

On the way home from Italy, she began work in London and set up a schedule of photographing twelve people in ten days, a rather intensive if not frightening program for one new to portraiture. When taking pictures of people, as in photographing architecture, she works almost exclusively with natural light. She does not try to manipulate or force her sitters to fit a preconceived notion or represent their attributes by contrived backgrounds.

Where they work

"So often artists are portrayed as dramatic objects operating outside of society," says Rollie McKenna. "Actually they are interesting human beings doing work closely related to us all. I prefer to photograph them in their own homes or where they work. Most people—and perhaps artists especially—feel less strained when not confronted with a barrage of lights in a strange place. I direct my sitters as little as possible asking them, only if necessary, to stay within a designated light area. If dim light prevents me from shooting rapidly, I request them not to move too quickly."

Mrs. McKenna photographed the British sculpture Henry Moore (*picture page 47*). "I wanted to photograph him partly because I admired his work and partly because I wanted to see what he looked like. Pictures I had seen showed a dark smouldering-eyed man apparently given to moodiness. To me he was gentle, forthright, and possessed of a well-developed sense of humor. But whenever the camera was turned on him he unconsciously scowled and became almost sad. I took several shots of his sculptures and studio first. Finally I began including him in the pictures."

Pictures should be seen

Back home, Rollie McKenna continued to photograph artists—mostly poets. Sir Herbert Read was visiting in this country when she took him half indoors and half outdoors in an open doorway with light from a window behind his silver-white hair (*see picture, page 50*). The photographer stood outside. With the subject in such a position there was ample light to shoot at 1/100.

Photographs of these poets along with many others were exhibited at the YM–YWHA's Poetry Center where they are part of the library's permanent collection. They have also been shown in museums and the Corcoran Gallery in Washington, D. C., *Vogue* bought the entire series. The State Department ordered twenty-four sets of ten American poets for exhibition in Europe, the Middle East and Japan.

The equipment

During the first two years of her portrait work Rollei McKenna used a Rolleiflex. More recently she has been using a Leica and now uses the 35mm camera more than the Rollei. She often employs a 6 in. Kilfitt Kilar f/3.5 lens. She finds it excellent for candid shots when people are too shy or too far away to approach. She avoids using a tripod but admits to difficulty in taking sharp hand-held shots at less than 1/25 of a second.

Last summer Rollie McKenna went to Wales to photograph the celebrated Welsh poet Dylan Thomas, whose recent untimely death shocked the literary world. These photographs are unlike any she had done before (*pictures, page 46 and 51*). Her camera takes us in imaginative rather than realistic terms through the tiny village of Laugharne out onto the shores, the hills, the towns and the people from which Thomas drew his vibrant images. Here she is not the photographer standing outside taking pictures; she has entered his own world to give us visual images equivalent to his.—THE END.

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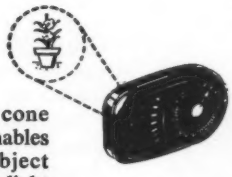

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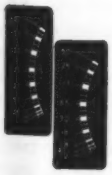

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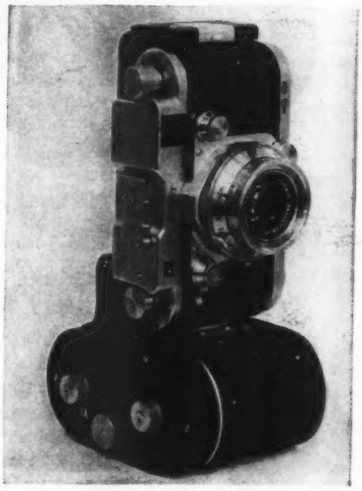
PHOTOKINA REPORT

(*Continued from page 88*)

and medical purposes. For example, a special housing with four lamps is used to photograph sewer pipes. The housing which contains the camera is pulled through the pipe by an electrical cable, while exposures are made by remote control. There are special housings or adapters for photographing telephone meters, radar screens, oscillograph screens, etc. A medical operating room lamp has been converted to house the Robot Royal and two electronic flash units. Two small spotlights in the lamps act as a rangefinder and for locating the area to be photographed.



400-exposure Robot

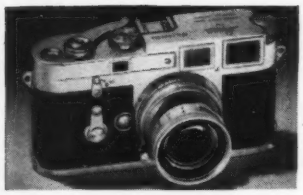
First, the spotlights are directed and then the operating lamp raised or lowered until the lights overlap, when the camera is in focus. There is a pedal for making the exposure.

The Robot also can be used with a photoelectric cell. A small spotlight is directed towards the photoelectric cell which is coupled to the camera. As one crosses the line of light, the camera automatically makes the exposure.

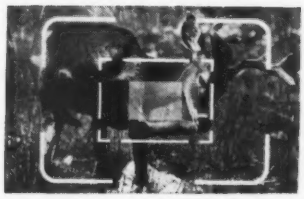
Included amongst special uses of the Robot is an arrangement for catching car thieves. The Robot is enclosed in a housing resembling an ordinary parcel. This is placed on the ledge behind the rear seat facing the driver's seat. Opening the front door releases an electronic flash. The Robot makes the exposure automatically, photographs the thief, and then sets off an alarm.

Voigtlander Vito B: A behind-the-lens Pronto or Prontor SVS shutter is featured in this compact all-metal non-rangefinder 35mm camera. Lenses available are the 50mm, f/2.8 or f/3.5 Color Skopars. A handy rapid winder on the

(*Continued on page 104*)

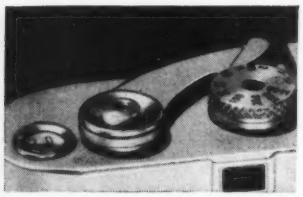


Something marvelous has been added to the Leica line . . . a brand-new Leica to top the If, IIf and IIIf models. The Leica M-3 is a little larger and heavier than other Leicas. And it will outperform *any* camera.

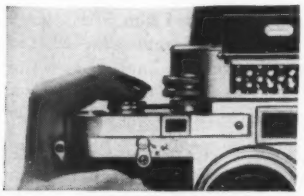


You get what you see. Look in the range-finder-viewfinder. A bright line marks off the field of view for a 50mm lens. Change lenses and new fields of view are outlined. Parallax is compensated for automatically.

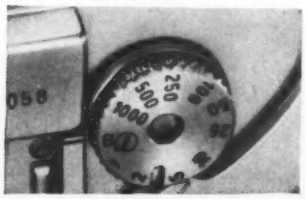
You change lenses faster. Only ⅛ twist of the wrist to: remove one lens; replace with another. There are 6 new M-3 lenses: in 35mm, 50mm, 90mm, 135mm. Reflex housings and longer focal length lenses available.



You wind with your thumb. On the M-3 there's a winding lever instead of a knob. Two short, swift strokes advance the film and cock the shutter. The exposure counter advances and resets itself automatically.



You take the picture. The shutter dial sets the correct synchronization for bulbs or strobe. The shutter release is in a recessed cup to prevent accidental pictures. Only a little pressure releases it. Built-in self-timer.



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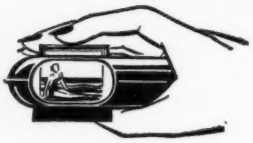

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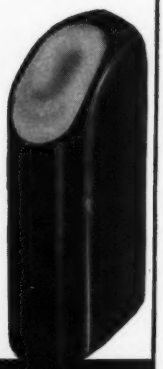

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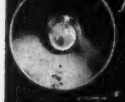

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PHOTOKINA REPORT

(*Continued from page 102*)

bottom of the camera advances film and winds shutter. The exposure counter is the subtracting type with the added feature of turning backwards when film is rewound. This identifies frames when changing partly exposed rolls or making trick shots.

The film track has been cut into a channel in which the film is held flat. There is double exposure prevention. A novel feature is a small hinged door at one end of the base plate through which to remove exposed film cartridges without the need to remove the entire base plate. The rewind knob is almost flush with the camera top and springs out when a lever is pressed.

Linhof Cameras and Accessories: The 2¼ x 3¼ Linhof Technika has no rangefinder. Otherwise it is identical with the small Super Technika. If desired it can be converted to a rangefinder model. A special extension tube mount permits the use of a 360mm Tele Xenar lens.

The Kardan studio camera has been redesigned so that all front tilts and swings are made around the nodal point of the lens. This permits easier use of the correctional features of the camera.

The Gigant is a massive studio camera stand consisting of a single column with a 3-legged base, all of cast steel, with tan wrinkle finish, mounted on re-

Linhof Gigant

tractable wheels. Hand cranks raise and lower the column and the wheels without much effort. A Kardan type head permits 90° tilt of the camera.

A new double cut film holder which also takes glass plates without adjustments is made of a special black plastic material. A spring-loaded pressure plate

Plate and film holder

keeps cut film in exact register; when plates are used, the pressure plate moves further back to hold the glass plate in exact register too. The bottom flap is spring loaded and will open as soon as the dark slide is removed. Easily changed metal film identification numbers are provided. There is a built-in ejector which pushes the plate or film out of the holder for easy grasping without getting fingerprints over the emulsion surface.

A Universal Accessory Column is being supplied for the Technika 4 x 5 camera. It consists of a baseboard, exceptionally heavy tubular column and all necessary controls to raise and lower the camera as needed. The outfit is particularly suited to photomicrography, copying and macro-photography. For the latter, lenses are available which give magnifications up to 60X.

With the addition of a special cold light unit designed to clip onto the back of a 4 x 5 Technika, the camera can be used as an enlarger on the Accessory Column. The cold light is said to give full illumination efficiency as soon as it is switched on, without need for a warm-up period.

Improved Voigtlander Vitessa: A tiny built-in Bertram exposure meter and the new Synchro Compur shutter with light value scale have been added to the Vitessa. The meter is calibrated for direct readings in Compur light value numbers which may be set on the shutter without further ado. The meter has a masking grid designed to restrict the angle of view to that of the camera's lens. Mechanically, the Vitessa has been improved by a film channel said to eliminate possibility of buckling, and a built-in parallax compensator in the viewfinder-rangefinder.

Rocca Automatic Reflex: A twin lens camera which features fast action focusing. On the left side of the camera is a "U" shaped fitting for the index finger which is moved up or down for focusing. The action is rapid. The Rocca is supplied with matched Steinheil Cassar f/2.8 lenses in the new Prontor SVS shutter, supplying speeds up to 1/300 sec.

(*Continued on page 108*)

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GRAFLEX 22

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"I tried it myself"

THIRD PRIZE $10. Juxtaposition sometimes makes humor. The swirl of a child's skirt before top-hatted TV-ites is a "lively" picture. By Dick Schuler, of New York, N. Y. Contax III. F/2 and 1/25. Bounce flood.

WHAT makes a lively picture? You don't always have to depend on the pirouettes of a little ballerina (*left*) to put verve into your photographs. Very often your subject's intense interest in something besides the camera injects a lively touch (boys and snails, *opposite*). There are other things that can give a picture life, too. One is an unusual use of line. The comic picture of the Irish setter (*below*) is heightened by the zig-zag of the leash and pavement grooves. Part of the unusual quality of the circus tent (*bottom, far right*) stems from the orderly crisp white lines against the black background. Have you ever thought that light itself can make the difference between a lifeless or a lively scene? Backlight, in the woods picture (*below*) gives a sparkling mood to what otherwise might have been a dull shot. Perhaps you have other ideas for "lively" pictures.

"I Tried it Myself" is a monthly contest for black-and-white prints. They should be 4 x 5 or larger, and carry your name, address, and all technical data on the reverse side. You may submit any number, but be sure to enclose *first class* postage if you want them returned. All entries are considered for use elsewhere in the magazine. Send them to the attention of the Columns Editor, MODERN PHOTOGRAPHY, 33 West 60th St., New York 23, N. Y.

△ **THIRD PRIZE $10.** Sunshine backlights splashing water, fits mood of summer afternoon. By David Trooper, Wanamassa, N. J. Rolleiflex, f/8 and 1/50.

THIRD PRIZE $10. There's a lot in an unexpected ▷ pose. Be alert; a subject in a foolish position may not hold it long. By Adolph Kohnert, of Amenia, N. Y., who used a Rolleiflex, Super-XX, f/11 and 1/50.

$25 FIRST PRIZE. "A Boy's World," by Carol Roberts, of Royal Oak, Mich. Child life is rich with photographic moments, for children are often far more interested in their own projects than in your camera. For a new approach keep it down on their level, and shoot close, as Miss Roberts did here. Rolleiflex, f/5.6 and 1/10 sec.

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SECOND PRIZE $15. You have to get up early in the morning to make many pictures. Joseph Nettis, of Philadelphia, caught these Ringling workers as they put up tents early in the day. Rolleicord, Super-XX, f/11 and 1/100 sec.

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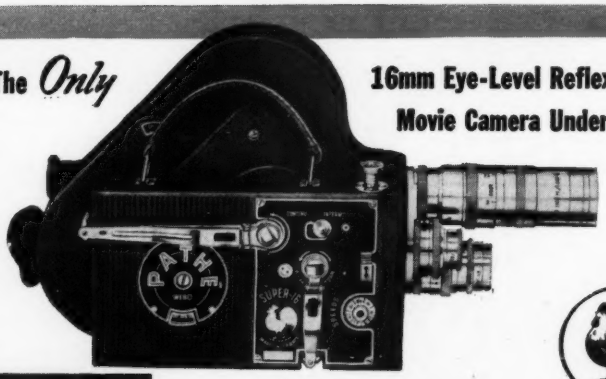

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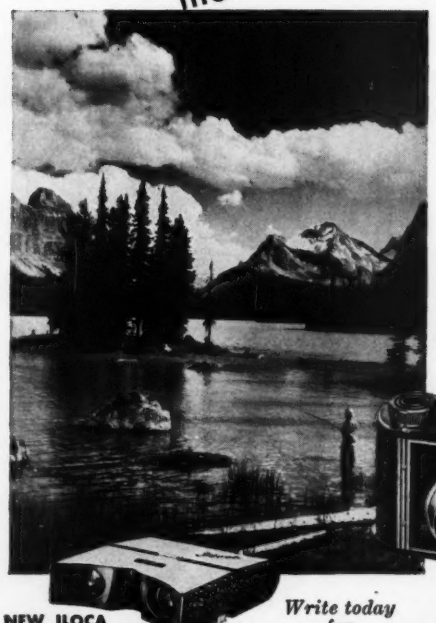

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PHOTOKINA REPORT

(*Continued from page 104*)

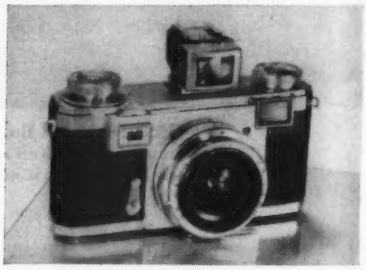
It is not necessary to push in the front of the ground glass hood for eye level viewing. The front of the hood has a partially silvered mirror to see through, leaving the ground glass free at all times. By pressing a button on either side of the hood it can be quickly removed to fit accessories over the ground glass.

When loading, the film is first turned to "1" in a red window; after that film is automatically wound and the shutter set through a crank action.

Iloca Rapid 35mm Camera: The familiar Iloca body construction is followed in this model which features a rapid-wind lever for the left thumb. Film advance and shutter wind are coupled. The lens is a 45mm, f/2.8 Ilitar or Steinheil Cassar in a Prontor SVS shutter.

New Lenses by Carl Zeiss: A whole new series of wide angle and normal lenses for hand cameras has been developed by Carl Zeiss, Oberkochen.

A Biogon f4/5, 21mm wide angle lens with an angle of view of 90° has been



Contax with 21mm Biogon

added to the Contax line of lenses. The lens couples with the rangefinder and is said to be so well corrected that overall sharpness is obtained even at the widest aperture. Another new lens is the Planar f/3.5, 35mm lens which makes available a moderate wide angle lens, less expensive than the Biogon 35mm f/2.8 lens.

A 38mm, f/4.5 Biogon (90°) has been designed specially for the Hasselblad Supreme Wide-Angle Camera (see page 88), and is adaptable to other 2¼ x 2¼ cameras.

There was also a report of a 53mm, f/4.5 Biogon for 2¼ x 3¼ cameras (particularly the Linhof Super Technika). This was said to be of the same construction as the other Biogons but to cover a 95° angle.

Planar is the name of a completely new line of f/2.8 Zeiss lenses covering the "normal" angle of view. These lenses are the modified Gauss type, the mini-

(*Continued on page 110*)

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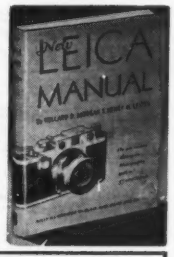

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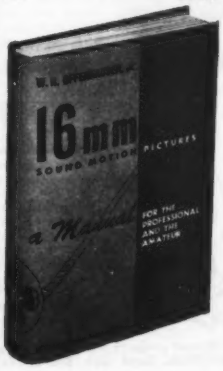

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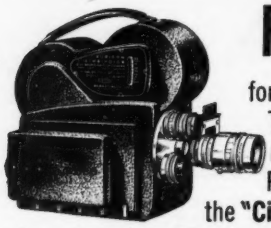

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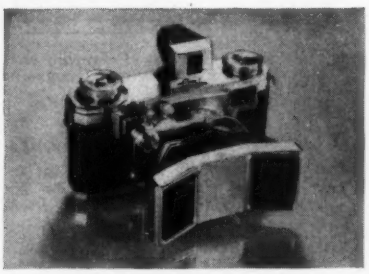
PHOTOKINA REPORT

(*Continued from page 108*)

mum number of elements being five, although some in the series may have more.

The first of the new Planars will be the 80mm which will be supplied with the Rolleiflex 2.8C as an alternate to the Schneider Xenotar f/2.8. It is reported that there is also a 135mm Planar in production.

Accessories for Contax: A stereo attachment, the Stereotar C, is available for the Contax. It is the split frame type, both pictures of the stereo pair being reproduced in the single 24 x



Stereotar C on Contax

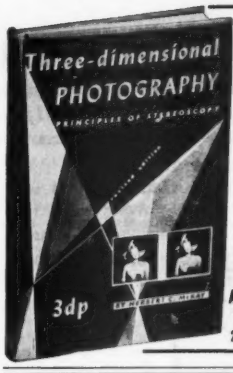
36mm frame. The basic attachment has twin 35mm lenses and can be used with the built-in Contax rangefinder; you focus the camera with a grooved wheel on the attachment. The attachment can be used for distances from approximately 2.8 to 8 ft. For distances of 8 ft. to infinity a prism attachment providing a larger base is attached to the Stereotar C through a bayonet fitting. A separate viewfinder for use with the Stereotar C slips into the accessory shoe of the camera.

A new Contameter supplied with 3 Proxar lenses can be used with both regular Contax lenses and the Stereotar C. The viewfinder of the Contameter shows both the regular and Stereo field. The three Proxars permit working distances of 20cm, 30cm and 50cm.

Kilfitt Makro-Kilar: It's a 40mm f/3.5 lens for 35mm cameras which can be focused from infinity to approximately 2 in. without any special attachments. It will fit any of the well known single lens reflex cameras. Due to its focal length, the lens gives a slightly wide angle effect. A novel feature is a magnification scale on the lens mount which shows the image size in the range from 1:24 to 1:1.

There is also a similar lens of 90mm focal length for the Hasselblad and other 6 x 6cm single lens reflex cameras. This focuses from infinity to approximately 6 in. where it gives a magnification of 1:1.5.

A third Makro-Kilar, 135mm f/3.8



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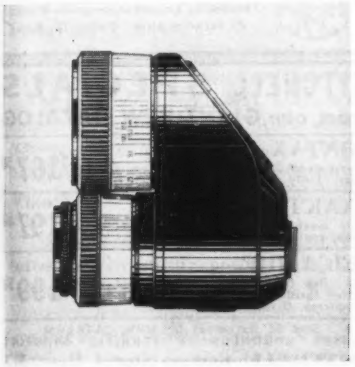
focuses to approximately 20 in. where it gives a magnification of 1:3. It has a preset automatic diaphragm, spring-actuated by a cable release from the camera.

Bi-Kilar Tele Lens: The experimental Bi-Kilar combines 2 lenses of enormous focal length in one housing and can work with any 35mm camera, either with a reflex housing or the reflex system on the camera. It is made by Kilfitt.

The lenses are mounted one atop the other. The top is a 400mm objective of the folded type. The bottom is a straight 240mm telephoto lens. The outer rings of both lenses have gear teeth which



Bi-Kilar Tele Lens

couple the lenses together so both focus simultaneously. A selector knob permits photography with either lens and an instantaneous switch to the other lens. This is not for hand work. It is a heavy unit to be used on a tripod and is said to give extraordinarily high resolution through each lens.

Leica Cameras and Accessories: The main attraction of Ernst Leitz, Wetzlar, was the new Leica M 3. This camera was fully described in the June issue of MODERN PHOTOGRAPHY.

New model IIIF Leicas now have a built-in self timer. This can be added to older model IIIF Leicas. Model IIF Leica is provided with a 1/1000 sec. shutter speed.

Adapters permit regular Leica lenses with screw threads to be used with the new M 3 Leica. The adapter which screws onto the thread at the base of the lens, has a bayonet fitting to use the lens on the M 3. When fitted with the adapter, the lens can be used in the normal manner with the M 3 rangefinder.

There are three adapters: one for 50mm, 35mm and 28mm lenses; the second for 85mm and 90mm lenses; and the third only for 135mm lenses.

A new Leitz Hektor 125mm, f/2.5 lens can be used only with a reflex housing. The mount for this lens does not permit

(*Continued on page 112*)

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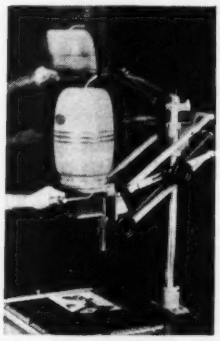

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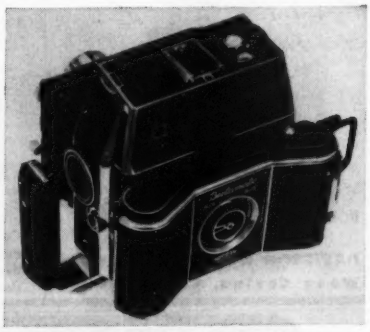
PHOTOKINA REPORT

(*Continued from page 111*)

its use directly with the camera rangefinder because of the shallow depth of field at close distances of a lens of such high aperture and relatively large focal length.

There is a new reflex housing which has a bayonet fitting for the Leica M 3 and accommodates (through a screw-in thread) lenses such as the Telyt 200mm and 400mm and an extension bellows.

Bertomatic Roll Film Holder: Originally intended for the Bertram camera it will also be available with fittings to permit its use on such cameras as the Linhof, Speed Graphic, etc. It



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uses 120 roll film and will be supplied in models for either 2¼ x 2¼ in. or 2¼ x 3¼ in.

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The film is advanced by a horizontal pull-push action handle. Counting is automatic. To assure removing the dark slide, the slide and action handle are coupled so it is automatically pulled out each time the film is advanced.

Praktina FX Single Lens Reflex: *This camera was not shown at Photokina, because it is manufactured in the Russian Zone by a firm said to be wholly state owned. However, representatives of the factory were in Cologne with the camera.*

The Praktina FX is a 35mm camera which bears a family resemblance to the older Praktiflex and Praktica. A single lens reflex in which the mirror is actuated by the shutter mechanism, it is compact and slim in shape, and not heavy for this type camera.

Provision is made for a waist-level viewfinder, an eye-level large image find-

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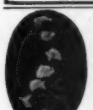

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er incorporating a bright split field rangefinder, a 10-power magnifying eyepiece for reproduction and microscopic work, and a binocular viewer of novel design to use with split 24 x 36mm stereo attachment. All can interchange quickly.

The lens mount is unusual. There is an enormous opening in the front of the camera, surrounded by a ring with bayonet fittings. Lenses fit into the opening; a slight clockwise turn of the ring holds them.

The camera has a built-in mechanism, to actuate by spring power, automatic preset diaphragm controls in its lenses. However, lenses so equipped are not yet available. At present, lenses are the 58mm, f/2 made by the old Carl Zeiss, Jena plant. Those shown had no identifying marks.

A powerful spring drive accessory device fits on the camera for sequence photography. It engages an external connection to the take-up spool and will deliver up to 10 exposures just about as fast as the release button can be pushed.

An amplification of this is a 12-volt electric motor drive with a special back and cassette for 17 meters of film (approximately 360 exposures!) which can be run off in sequence if desired.

A closeup device features a nearly circular bellows of extra wide diameter. It is compact and retracts into a small area. Maximum extension provides a 1:1 ratio of magnification.

Interesting electronic flash units: Electronic flash units are produced by numerous German manufacturers. Unlike American practice, most German wet cell units cannot be fired by the AC power supply, only recharged. There is a sharp cleavage in the designs depending upon whether they are for the German market, as most are, or for the U.S.A. For economic reasons the rechargeable storage battery low voltage pack is necessary in Germany. People cannot afford replaceable dry batteries such as those popular now in America.

Of the wet cell type, perhaps the most impressive was the Braun Hobby by Max Braun of Frankfort on Main. The

(*Continued on page 114*)

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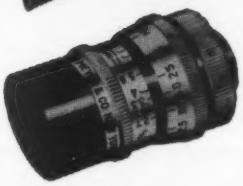
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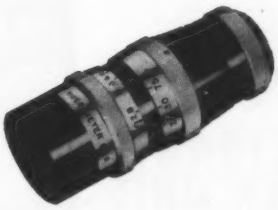
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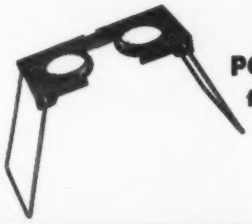
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PHOTOKINA REPORT

(*Continued from page 113*)

unit has a 4-volt wet battery, rechargeable on AC, DC, or in an automobile while traveling. It is a 90 watt-second unit with a 550 volt flashtube giving 1/1000 sec flash. The reflector and case are made of Perlon, a plastic impregnation of a fabric said to be similar to nylon. The reflector is flexible, virtually indestructible and finished inside with a satin pebbly surface giving a bright but even light.

Among the dry battery units, the outstanding one was the Carl Braun (no connection with Max Braun) CeBe II which was described in the May issue of MODERN, page 22.

The problem of getting an intense flash of light into a microscope has been solved in a novel manner by the manufacturers of the Multiblitz electronic flash equipment. A specially shaped tiny flash tube, mounted in a shock proof rubber handle, clamps directly onto the bottom of the condensing lens of a Leitz or other standard microscope. A special power pack operating on alternating current supplies sufficient power for a 200 watt-second rating with a flash of 1/2000 sec. duration.

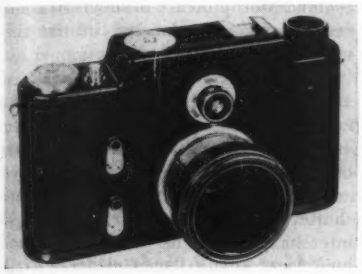
Provision has been made for inserting a flash synchronized shutter in the optical system for necessary synchronization if the camera has none.

Cam Binox 16mm Binocular Camera: A pair of 8 x 32 prism binoculars has been combined by J. D. Moller Optical Works with a 16mm still camera

equipped with a 6 element 90mm f/3.5 lens. The film image is slightly larger than the image viewed in the binoculars. The camera has a focal plane metal shutter with 6 speeds from 1/30 to 1/1000 sec. and time, coupled shutter and film wind. All controls are at your fingertips when the glasses are in viewing position. By no means a novelty, this is a precision instrument.

Kilfitt High Speed Camera: This highly specialized piece of equipment looks like a slightly oversized conventional 35mm camera. Although the shutter speeds go up to 1/4000 sec., it is

silent, smooth and easy to operate. The mechanism is built around contra-rotating discs, each with a series of holes of different sizes. When the shutter release is pressed the discs rotate until they reach a high speed; then a shield opens, permitting a brief exposure as holes in the contra-rotating discs pass each other. The shield then closes. The body, made of anodized aluminum, has only six main pieces in the structure, which is extremely sturdy.



Kilfitt high speed camera

The mechanism is simple and rugged in construction. Heinz Kilfitt, the designer, claims that the shutter design can produce speeds up to 1/10,000 sec.

Two new Voigtlander lenses couple to the rangefinder of the 35mm Prominent camera, increase its versatility. The Skoparon is a 5-element semi-wide angle 35mm, f/3.5 lens covering about 63°, the Dynaron is a genuine tele lens of 6 elements, 100mm, f/4.5.

A special optical viewfinder called the Turnit is provided for these lenses. When inserted in the accessory clip in one direction it shows the field of view of the wide angle lens; turned 180°, it shows the field for the tele lens.

Auto-Collimator for lens testing: Produced by Christof-Friedrich, this tests the adjustment and focus of lenses on cameras, as well as the accuracy of the focusing scale. A hand apparatus resembling a small telescope, it projects the image of an illuminated reticle into the lens, where it is reflected from the film and can be observed through the optical system of the tester. The unit is designed mainly for testing the infinity setting, but with special lenses it can be used for checking distances such as 5, 10 or 15 ft.

Moropticon stereo attachment: Available in two models for either 8mm or 16mm movie cameras. Prisms produce a pair of stereo pictures on a single movie frame. The images are turned 90 degrees to reproduce the stereo pair horizontally which preserves the regular 8 or 16mm format. Through the use of adapters and

(*Continued on page 116*)

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PHOTOKINA REPORT

(*Continued from page 115*)

polarizing filters the same attachment is also used for projection.

A similar attachment, the Moropton, is designed for 35mm miniature cameras and splits the standard 24 x 36mm frame vertically. There is an adapter permitting the use of the Moropton as a viewer with normal room illumination. An accessory bracket permits use of the Moropton for projection. Both the Moropticon and Moropton are products of a new firm, Moropticon, located in the tiny state of Lichtenstein.

Mecaflex single lens reflex: An interesting camera design which produces 24 x 24mm negatives. The metal body is deep and compact. Mounted on it are a Prontor-Reflex behind-the-lens shutter and a Kilfitt Kilar 40mm, f/3.5 interchangeable lens. Wide angle and long focal length lenses also are available. The folding lid is unusual because when closed the camera does not look like a reflex type. The lid snaps up together with a focusing hood to expose the operating controls, the fine-grain ground glass viewing screen and a 5-power magnifier. Film transport and shutter wind are coupled and actuated by a one-shot rapid wind lever.

Mecaflex

Jos. Schneider lenses: The Symmar is a symmetrical lens of six elements, which had been made with two components, each consisting of three glasses cemented together. The new Symmar still has six elements, but in each component there is now an air space between the glass closest to the diaphragm and the other two which are cemented together. This is said to improve correction and definition considerably and to be possible only because of improved lens coating methods.

Schneider introduced the Componon series of enlarging lenses, 5-element

Gauss type lenses claimed to have very good resolution and high color correction. Lenses in the series are: 50mm for 24 x 36mm negatives; 80mm for 6 x 6cm; 105mm for 6 x 9cm. Two additional Componon lenses will be available in the future: 210mm covering negative size 13 x 18cm and 300mm for 18 x 24cm negatives.

Bewi Automat: An exposure meter made by Bertram, it incorporates a scale supplying the light value numbers in the new Compur scale. There is a window for setting the film speed, either in Weston, ASA or DIN values. The meter is pointed at a subject, a button is pressed, held a moment and released and you have readings in both shutter speeds and corresponding diaphragm openings; also, a red number shows the relative light value provided by the new Compur shutter. An attachment is supplied to use the meter for incident light.

C. A. Steinheil & Sohne, optical works, introduces a line of lenses for 8 mm motion picture cameras: 6 mm, f/2.5, 12.5mm f/1.5, 36mm f/3.5 and 36mm f/1.5. The firm expects to produce lenses for the 16mm movie cameras.

Steinheil also had an inexpensive viewfinder for 35mm cameras which shows the fields of view of 35mm, 85mm or 90mm and 135mm lenses. Separate lens systems produce the 3 fields. There is also provision for parallax correction. The field of view of a normal 50mm lens for 35mm cameras has been purposely omitted to keep the price down.

Certo Super Six: (*Ed. note: Although made in the Russian Zone by Certo Camerawerk, the Super Six was shown at a Photokina booth. However, no one was available to supply information.*)

This folding camera which makes 2¼ x 2¼ negatives on 120 roll film has a coupled range-viewfinder. The focusing control lever projects through the bottom of the bed (that part of the front which snaps down when the camera is opened). This is convenient for rapid focusing and moves the entire lens mount in and out. The focusing scale, however, is under glass on top of the rangefinder housing; it is a small semicircular scale with a red arrow to sweep across it.

The camera shown had a shutter and lens labeled Synchro-Compur and Tessar, respectively.

Prontor SVS Shutter: The SVS also has a single control for self timer and flash delay similar to that on the new model Compur. Shutter speeds range from 1 sec. to 1/300 sec.—THE END

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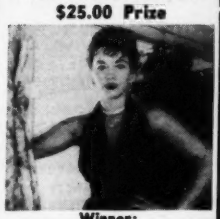

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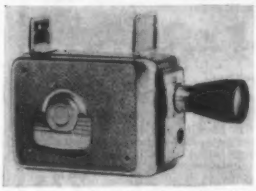

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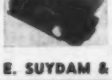

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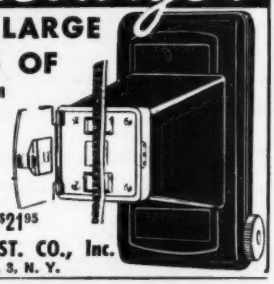

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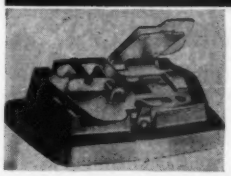

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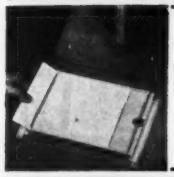

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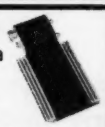

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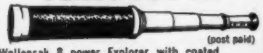

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85mm Triotar F4	59.50
85mm Triotar Opton F4, coated, Like New.	74.50
135mm Sonnar F4, coated, Like New	79.50
135mm Nikkor F3.5, coated lens, Like New	110.00

*Will not fit Model IIA or IIIA

SAVE $118.50 on Latest Model, Brand New

LEICA IIIF

Red synchro dial, BUILT-IN SELF TIMER. 50mm Summitar F2 coated lens. Includes Leitz guarantee cards, import certificate.

Formerly $368.00 SALE $249.50

USED LEICA CAMERAS AT SENSATIONAL REDUCTIONS

	Formerly	SALE
LEICA IIIC, with coated Summitar F2 lens, case, and NEW Sims Flash gun	$390.00	$159.50
LEICA IIIF (red synchro dial), coated Summitar F2, full Synchro, Like New	384.00	189.50
LEICA IIIF, same as above with Summarit coated F1.5 lens	357.00	239.50
LEICA IIIF, same as above with Summicron coated F2 lens	336.00	229.00

Others at similar reductions. Write for information

FREE OFFER!!!

ZOOM UNIVERSAL FINDER WITH CASE worth $32.50 with your purchase of either of new lenses below

135mm TELE COLINAR F3.8 COATED LENS FOR LEICA... (couples to range finder)

FINDER AND LENS $66.95

or

40mm OLYMPUS F2.8 COATED WIDE ANGLE

FINDER AND LENS $79.50

BUY BOTH LENSES ABOVE — AND GET FREE FINDER FOR ONLY $122.50

Wonderful for the Beginner! New

KODAK DUAFLEX II FLASH OUTFIT

Formerly $22.50

SALE $16.32

Includes: KODAK DUAFLEX II with Kodet lens, produces 12—2¼ x 2¼ pictures on 620 film in color or black and white. FLASHOLDER, FLASHGUARD, 8 FLASH LAMPS, BATTERIES, 2 FILMS, 32 PAGE BOOKLET.

SAVE $20.50 on 200 watt

TDC HEADLINER 2x2 SLIDE PROJECTOR

Reg. $37.50

plus

40x40 BEADED SCREEN (with tripod) Reg. $15.95 Total Value $53.45

BOTH FOR ONLY $34.95 (Brand New)

SALE ON USED 35MM

KINE EXAKTA CAMERAS and ACCESSORIES

	SALE
Exakta VX, coated Zeiss Biotar F2 Preset, Like New, Reg. $353.30	$219.50
Exakta VX, coated Zeiss Tessar F3.5 lens Preset, Like New, Reg. $269.50	189.50
Kine Exakta I, coated Biotar F2 lens	109.50
Kine Exakta I, coated Tessar F3.5 lens	92.50
Kine Exakta I, Tessar F2.8 lens	79.50
Kine Exakta I, Xenar F2.8 lens	69.50

ACCESSORIES

All new except where marked

*Eveready Leather Case	$ 8.95
Penta Prism finder with case, Like New	39.50
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Microscope adapter	13.95
Universal copy bracket	7.95
Focusing extension tube	7.95
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SAVE $178.00 on 2¼ x 3¼

KODAK MEDALIST II

with coated Ektar F3.5 lens *When new $312.50*

ONLY $134.50 (exc. cond.)

Full Synchro shutter, leather eveready case.

USED ACCESSORIES FOR MEDALIST II

	Reg.	SALE
Accessory back	$46.00	$24.50
Extension unit for back	13.50	8.95
Film Holders	4.85	2.25
Film pack adapter	7.00	4.25

SAVE $35.00 ON BRAND NEW

Latest model 2¼x3¼ Roll Film

VOIGTLANDER BESSA I

• Coated Skopar F3.5 lens • Compur rapid MX Full Synchro shutter • Speeds 1 sec. to 1/500th • 2 picture sizes on 120 film

Reg. $94.50 only $59.50 post paid

Save $35.25 on used

POLAROID Land CAMERA

Finished pictures in one minute.

List $89.75 SALE $54.50 (Exc. Condition)

Black & white film	roll	$ 1.75
Carrying case	new	12.95
Flash gun	new	6.95

Imported BOWER X

Reg. $34.50 SALE $23.95 (New)

2¼x3¼ Roll Film Camera Takes 8—2¼ x 3¼ or 16—1⅝ x 2¼ pictures on 620 film. Coated Schneider F4.5 lens. Vario synchro shutter, speeds 1 to 1/200th.

LEATHER EVEREADY CASE $5.20
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Save on easy-to-use

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Handsomely styled, liteweight yet rugged. Weighs less than 4 oz. Compact, only 3¾ x 2⅞. Sets with just one control.

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Electric Cell Exposure meter (with case)

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BIG SAVINGS ON REFLEX CAMERAS

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2¼x2¼ Imported Twin Lens Camera with Automatic Film Transport, 80mm F3.5 coated Mirar lens, Prontor S synchro shutter, Speeds from 1 sec. to 1/300th, Built-in self timer, Focusing magnifier, sportsfinder.

INCLUDES: Eveready leather case • Flash gun Set of Proxar close-up lenses

Reg. $118.83 SALE $69.95

SAVE UP TO 33% on

Shopworn Reflex Cameras

Sold with new camera guarantee. All with leather Eveready case.

	Reg.	SALE
DeJur Twin Lens Reflex, coated F3.5, Synchro	$109.00	$ 77.50
Graflex 22 Twin Lens Reflex, Coated F3.5, Synchro	102.50	77.50
35mm Praktiflex FX, coated F2.9	109.50	74.50
Auto. Rolleiflex III, ctd. Xenar F3.5 MX, latest	219.50	169.50
Auto. Rolleiflex III, ctd. Tessar F3.5, MX, latest	239.50	184.50
Kodak Reflex II, ctd. F3.5, Full Synchro, case	115.00	85.00
Zeiss Ikoflex IA, ctd. Novar F3.5, MX Synchro	107.00	72.00
Kine Exakta VX, coated Zeiss Biotar F2, preset	365.00	259.50
Kine Exakta VX, coated Tessar F2.8, preset	279.50	205.00
Kine Exakta VX, coated Tessar F3.5, preset	269.50	197.00

SAVE UP TO $81.50 on Used

STEREO CAMERAS

STEREO REALIST

New $159.50 ONLY $89.50 (used)

With F3.5 coated lenses, double exposure prevention

REVERE STEREO

New $174.50 ONLY $93.00 (used)

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NOW AVAILABLE

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INCLUDES:

LINEX 3D CAMERA	LINEX CASE
LINEX 3D Battery Viewer	8 Exposure Color Film

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All like new • All include case • All coated optics All have central focusing.

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Steel baked enamel finish, ribbed construction, E-Z Grip film slots.

8mm 200' reel or can	$.50	$.35
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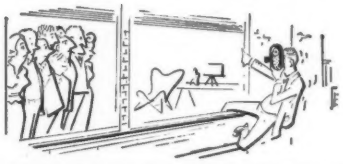
takes four times as much of the scene as your standard lens... the perfect solution to getting everyone "into the picture" without moving the camera back or "panning." Capture the complete simultaneous actions of the entire group with an Elgeet Wide Angle Lens.



With standard lens

Illustrated:
6.5mm f:2.5
WIDE ANGLE
(Fixed Focus)
$41.50

With wide angle lens

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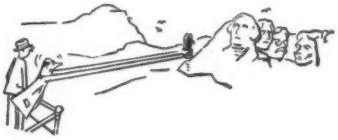
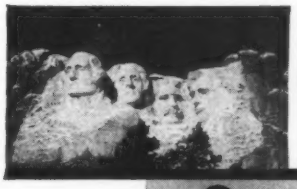
gives your movie camera seven league boots. Take natural unposed pictures of the children without getting so close that you attract their attention . . . capture distant scenic or sports shots in their fullest detail . . . make that dramatic, intimate close-up. Do it with an Elgeet Telephoto Lens.





Illustrated:
38mm f:2.5
TELEPHOTO
(Focusing)
$46.95

Distant scenic shots and sports close-ups captured with telephoto lens

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. . . the decision is yours! But whichever you choose make sure it's the world's finest . . . make sure it's an Elgeet . . . the lens that combines advanced design and precision craftsmanship to give you unmatched "years ahead" performance.

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